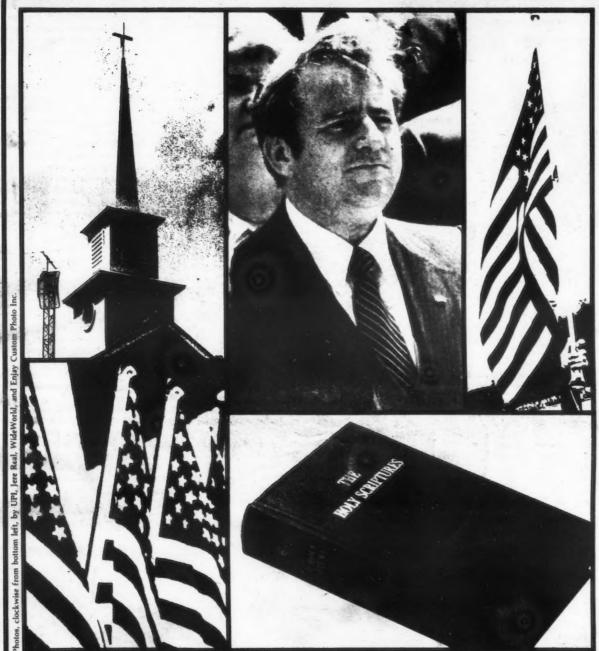
Lifestyle: Robert Nadeau eats and tells, plus a new consumer-affairs column, 'FYI'

The same of the summing the same of



50 cents August 4, 1981 Boston's largest weekly Three sections 92 pages



The Moral Majority's higher education

FALWELL

by Jere Real

YNCHBURG, VIRGINIA -The campus is more like a garrison, and not likely to attract students because of its scenic beauty. But students do come here; approximately 3000 of them were enrolled at Jerry Falwell's Liberty Baptist College last semester. Some, perhaps, were attracted by the college catalogue, which depicts a business-department building that doesn't exist and a handsome chapel that belongs to another school. But the soldiers of God who study here don't seem bothered by the austere setting. Or by anything else, for that matter.

As demanded by the administration, they wear their hair short, adhere to rigid Continued on page 6

In Arts, the Word made cash: The billion-dollar business of Christian publishing

Also in Arts:

Bebop legend

Bob Blumenthal on the prospering of Max Roach

Waking up to the Weight Saint R.D. Rosen tunes in to Richard Simmons

Beyond abstractionKenneth Baker on a Guston retrospective

Plains songs
A memoir speaks for Wright Morris



Talking politics



Crane: first the trial, then the letter

Answering the \$35,000 question

by Michael Matza

ast Wednesday, after a short trial in the Boston Municipal Court, Judge Sandra Hamlin wasted no time in ruling that there were "sufficient facts for a finding of guilt" in the larceny case against state-treasury employee Mark W. Schirmer. After all, the evidence compiled by the attorney general against Schirmer – the chief investigator for Massachusetts Treasurer Robert Q. Crane's Abandoned Property Division was close to incontrovertible (see Phoenix, July 7).

Schirmer, who will turn 35 this week, has resigned from his job, according to Crane. He has no previous criminal record. For a crime that he committed over a 22-month period from 1979 to 1981 and that involved more than \$35,000 diverted from the Abandoned Property Division, he was placed on probation until July 28, 1982. To mitigate the disposition of his case, Schirmer's attorney, Terry Segal, Crane's Wellesley neighbor and sometime tennis partner, offered two psychiatric reports. (Last January, Schirmer reportedly confessed his acts of thievery to Crane and returned the money, along with \$1300 in interest.) Considering that Schirmer faced a maximum sentence of five years in prison, the deal he was offered in exchange for his plea seems sweet.

Crane, the former brother-in-law of Schirmer's mother (Mrs. R. Schirmer-Crane), employed Schirmer in different capacities at the State Lottery Commission and at the treasury for about 10 years. In the position he held until last week, Schirmer supervised investigators on the Abandoned Property Division's 24-member staff. At the time of his resignation, he was earning \$423.07 a week, according to records in the state comptroller's office.

The state treasurer, who told the Phoenix on July 1 that he would not discuss

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19 22

News Index

Don't quote me ...

the case "while it is before the court" and told the Globe on July 6 that he will "decide Schirmer's job status only after the case is heard," maintained his silence even after the court's ruling. In a July 31 Phoenix interview, he declined to discuss the details of Schirmer's crime or the steps he took when it came to light. He did say that Schirmer submitted a "terse" letter that gave no specific reason for his resignation. Schirmer was not at work the day after the verdict was handed down, nor was he available to return a call to his Scituate home, Crane would not say whether he would have sought Schirmer's dismissal had he not voluntarily resigned. If a similar verdict had been entered against an employee at a private bank, he would in all probability have been forced to resign immediately. The Federal Deposit Insurance Corporation quite specifically prohibits a bank from employing anyone who has been convicted, or who has pleaded guilty to, a socalled "breach of trust" crime.

As outlined in the testimony of State Police Detective Lieutenant William B. White, Schirmer used bank accounts in seven phony names to steal from the Abandoned Property Fund, the state's repository for money derived from or-phaned savings and checking accounts. According to the facts to which Schirmer pleaded, he opened seven joint bank accounts in the fictitious names, and listed himself as a co-owner of the accounts: filled out fraudulent claims in the fictitious names; then, after the claims were processed, deposited the checks made out to the fictitious names into the joint accounts that he now controlled, waited for the checks to clear, and proceeded to draw money from the accounts at his convenience.

On cross-examination of White, attorney Segal established that restitution - with interest - had been paid. If anyone was ever contrite, Schirmer was. Indeed, his crime probably would have gone undetected had he not confessed.

Crime, confession, restitution, contrition. It's the best the public can hope for in an imperfect world. Had Mark Schirmer not been a white-collar crook with a conscience - one who was willing to turn himself in, reimburse his victims, cooperate with the police and courts, and do the "honorable" thing by resigning — the public might still be getting bilked. He's obviously the rarest of breeds.

King: no respect

In a vacuum: The world of lame ducks

overnor Edward J. King last week presided "with deep regret" over the resignation of his secretary of Human Services, Francis "Chic" Mahoney. This regret no doubt deepened the next day, when King's commissioner of Public Works, Dean Amidon, also resigned. And it must have been downright profound when King's Medicaid director, Robert Moran, joined them. In between, King was skewered and roasted in the Massachusetts Senate by members of his own and the opposition parties. It was a bad week at the end of a very bad month, capped by an increasing legislative cockiness that bodes ill for the rest of

Not to be outdone by the House of Representatives, which had repudiated King with its own override votes the week before, the Senate met for 16 hours on Monday and spent much of that time in a sarcastic testimonial to this administration. Senator Phil Shea of Lowell led it off. A conservative Democrat who readily admits to being a pea in King's ideological pod, Shea nevertheless attacked the governor, calling him "an incompetent," "a disgrace," and "an egotistical maniac." King, he said, "is captain of a sinking ship going down faster than the Titanic or the Andrea Doria ever did." Finally - supreme insult - Shea called King a "closet Republican.

Republican Senator Bob Hall of Fitchburg objected to the characterization. Every time you Democrats can't get along, you end up calling each other Republicans," he said. King, Hall maintained, is a classic Democrat, "characterized by his cabinet secretaries' resigning or being indicted." Senate Minority Leader David Locke of Wellesley mar-veled at the governor's nosedive. "The people elected a Democratic governor. and he is being shot down in smoke by members of his own party," he said Locke advised Shea to send "a loyal aide" to start his car before he left for Lowell that night.

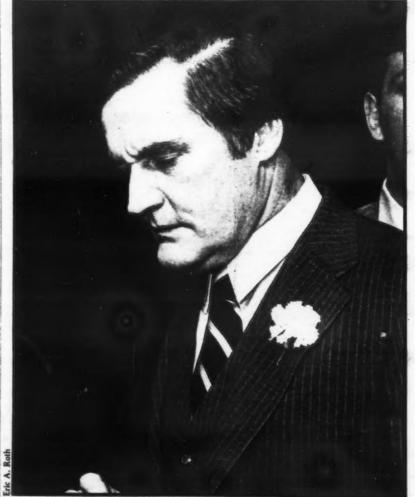
Party politics aside, the Senate had demonstrated its contempt for a man

whose office is supposed to inspire admiration and deference, if not a certain amount of healthy fear. But King no longer commands even attention from the legislature, much less respect. As he continues to accumulate votes of no confidence - in the public-opinion polls, on the House and Senate floors, even within his own administration - King has come to resemble nothing so much as a lameduck governor. Unfortunately, there are 15 months left to his term.

Lame-duck administrations are the sinkholes of government. At best they bring atrophy and indifference; at worst they bring wholesale plundering by administrators operating under the "eat, drink, and be merry" principle. The psychological effects of lame duckism fall somewhere between anxiety and depression. With the bureaucracy in such a state, the only decisions made are of the kind that perpetuates the bureaucracy, not that charts new directions or policy. in 1933, Congress adopted the 20th Amendment to the Constitution, which reduced lame-duck terms from five months (Roosevelt took office in March of that year) to the two months between the November elections and the January 20 inauguration. Barring a miraculous change in King's political fortunes, Massachusetts faces precisely the difficulty our constitutional experts sought to correct almost half a century ago. This time, though, the fault will be less with the institution of government than with the personality at its head.

The laws of physics demand that something fill a vacuum, and this year the Massachusetts legislature has rushed in like a hot wind. King's premature selfdestruction has assured nothing so much as the ascendance of the legislative branch. In this year's deficiency budget, for example, there are provisions that give the House and Senate Ways and Means Committees oversight on all Department of Public Health federal grants and the authority to order shutdowns of district offices of the Registry of Motor Vehicles. Senator George Bach-

Continued on page 12.



Sporting eye

Letters

Public eye

nsider by Alan Lupo

Losing renewable resources

suppose I'm getting crotchety here in the emotional pale to which folks over .35 are consigned (or committed). I sense that people are willfully and maliciously causing unnecessary harm to the public. Maybe people always were, and I, carefree and young, was willing to over-

While driving the other day, I noticed that a kid in the car in front of mine first threw a paper cup out the right rear window and then followed up with a wad of paper. Maybe nobody else in the car noticed. No one seemed to be calling him on it. What the hell - someone will pick it up, or the wind will somehow dispose of it, perhaps by snatching up the junk and dropping it on a rare piece of greenery or into the polluted waters of Boston Har-bor. It bothers me.

More recently, I stepped into the airconditioned comfort of a Blue Line train only to find adolescent scrawling all over the seats, little messages of teenage love and parochial pride. "Revere is #1, and better not fuck-n forget it." I'll remem-

ber, pal. But it bothers me.
For some years, I have wondered why certain people find it necessary to smash bottles on the few tennis and basketball courts we have in our community. And why was it necessary for two guys to ban a half-dozen kids from swimming at a local beach until the two guys collected three full shopping bags of broken glass? It bothers me. It bothers me that our

basic right to use and enjoy public benefits or services is increasingly limited by slobs or other sorts of vandals. Public services, with or without tax cuts, are an endangered commodity. My fears were confirmed in a public library. It hap-pened to be the Boston Public Library (BPL), but it could have happened in the library of any community.

An author of limited repute was doing some research when he encountered a library employee, who asked, out of the blue, "Why don't you give us one of your

'What?" he answered with the witty repartee for which he is known.

"Have you got an extra one you can give us?" she asked.

'Which book?" he wanted to know.

'Any one," she said, not being partic-

'Don't you have them?" he asked, for he believed that a library, at least, should have his books.

We had them," she explained, "but they disappear.

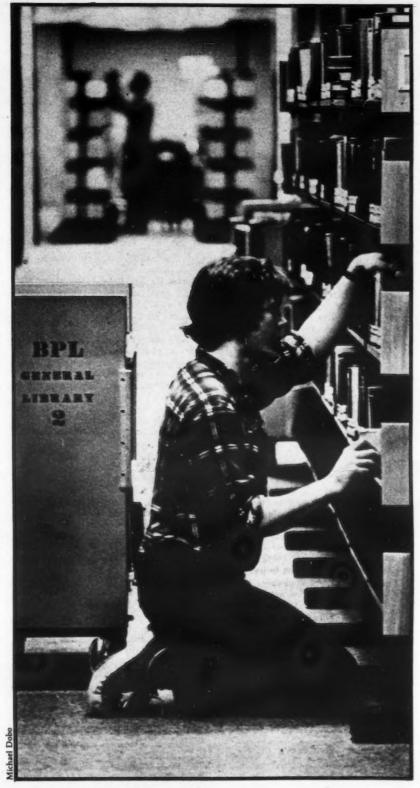
He asked about a specific book he had written, and she laughed and said, "That was stolen long ago. That's been gonzo

Now I was truly angry. You can pick up litter and broken glass, and you can erase or paint over graffiti, but it is not so easy to replace a book. With all due respect to the audio-visual age, I stubbornly feel that books are still useful and/or enjoyable. As a kid, I learned to respect books, to treat them with the honor that is due the work that goes into

If books are works of love, then the places that house them are temples. Libraries do not have many rules - a lot fewer rules than most churches and synagogues. You speak softly. You don't rip pages out of magazines and books. And if you take out a book or recording, you return it when you're supposed to, or else pay a fine.

For obeying these rules, you are allowed to examine the accumulated knowledge of humanity's history on this earth. This is not a bad deal. But apparently it is not a good enough deal for some people. There are, for example, the people who are not satisfied to browse through or even to photocopy current issues of magazines. Their lives are incomplete unless they rip apart the magazines before stuffing them back onto the shelves, or unless they steal them from said shelves. Despite the brave efforts of the BPL staff, the shelves of periodicals sometimes resemble a solid-waste land-

Then there are the boosters and the evaders. The former steal books on purpose. The latter may not start out to steal



Libraries do not have many rules. For obeying them, you are allowed to examine the accumulated knowledge of humanity's history on earth. This is not a bad deal. But apparently it is not a good enough deal for some people.

books, but they seem to forget to return them, and instead accumulate them for a personal collection.

Of about 1.8 million books circulated annually by the BPL, some 40,000 never get returned. The BPL estimates that this alone costs the city of Boston about \$400,000 a year. What also costs, in time and money, is the effort to recover these books, an effort made difficult by lack of personnel. And as Prop 2½ takes effect, there presumably will be much less money in the 1981-'82 library budget to replace lost and stolen books. The worstcase scenario is that a million-dollar book-buying budget could be reduced to \$250,000. To make a bad situation worse, the cost of books is rising steadily with inflation and the increasing costs of book production.

What this means, for example, is that the BPL, one of America's most prestigious libraries, does not have a copy of Mein Kampf. Its author, Adolf Hitler, was not regarded for his literary insight any more than he was for his humanitarianism. But he and his book are of awesome historical importance. Also among the missing are costly art books and books used in college courses.

'For years," said Rosalie Lang, supervisor of the general library at the BPL, we had no books on or by James Michael Curley. Over the years, we got copies, usually gifts, and we try to keep one in the research library," which is where you may read a book without removing it from the premises. If you're a newcomer to Boston and want to learn about its most colorful politician, you can't do so at home.

'Some people," Lang said, "don't recognize that the library is here for all the citizens, not just for a few individuals. I've been here over 40 years, and we've always had the problem, but probably not to the same extent.

By using information gleaned from library-card applications and its computers, the BPL staff tries to track down what's missing. If you're overdue, you get a notice, then a second notice, and, finally, after 90 days, a third notice. If you don't respond, a staff member tries to reach you by phone. If that leads no-where, a staff member visits your last known address, though there are pre-cious few staffers to do this kind of work.

The busy Boston Municipal Court does not lust to become a collecting agency for the BPL, so the library chooses to pursue those who owe at least \$100. If phone calls and visits produce nothing, the li-brary then sends you a certified letter with a detailed list of overdue books, the fees involved, and a copy of the law. Even this isn't your last break. There's a 30day waiting period, in case you want to come clean.

Only then does the BPL go to court, where a judge decides whether to hold a hearing. If the court decides to do just that, the case is turned over to the district attorney's office. "We took 20 cases to court in 1980," Lang said. "In 10 cases, we were never able to track down the people, but the complaints stay on file in the court. If they should ever happen to show up in court for another reason, the file is pulled. This has happened twice. The other 10 got to the hearing stage. Almost always, they're given an order to return the material and pay the fines.

The presumption seems to be that the borrower is a decent sort who's delin-quent out of forgetfulness, or laziness, or the shame of having lost a bunch of books and not having enough scratch to

There are a number of such folks. And then there are the others, the selfish bastards who boost books with about as much shame as the gentleman who's into heisting cars and armored trucks. This is the same crowd that tears pages out from books and magazines while sitting in the temple of the library.

"A lot of people," says Liam Kelly, assistant director of the BPL, "are selfish or lazy, and rather than writing the information down, they just cut it out. I think vandalism is one of the meanest crimes against society. We're all exposed to it against our will. It's shocking. When I was at Harvard, in 1966 or 1967, I re Continued on page 5



BURGER ROASTED

After reading Harvey Silverglate's article entitled "The Burger Court on the record" (July 14), we were very enlightened to see that this type of journalism has not been abolished by the court. Although this type of expressive journalism is protected by our Constitution, we are saddened to say that within the coming years the court may diminish this right significantly.

We, as federal prisoners, are delighted to see that some people are concerned with the decisionmaking policies of the Burger court, but we are equally saddened to see that so many Americans sit passively by and allow these Brethren to 'rape" them of their rights.

The court's rulings regarding serious issues — search and seizure, protection against self-incrimination and cruel and unusual punishment, and freedom of expression, to name only a few - are an outright assault on the Constitution of the United States and lean to a tyrannical approach toward government.

Unfortunately, the American people are apathetic when dealing with questions of law and legal rhetoric, which is

CONSUMING INTERESTS

Beginning this week, consumer-affairs reporter Elaine Pappas-Graber will be doing a monthly column in Lifestyle, "FYI," which will include a wrap-up of news affecting con-sumers. She welcomes readers' letters on specific issues, as well as questions and complaints about consumer transactions. Letters should be brief but specific, and must include a phone number so that the letter-writer can be reached with further questions. Pappas-Graber will investigate the circumstances of some of the cases brought to her attention, and will provide answers or suggestions in print. Please remember that she cannot arbitrate disputes, and cannot provide information or advice individually.

Letters should be addressed to Elaine Pappas-Graber, c/o the Phoenix, 100 Massachusetts Avenue, Boston, MA 02115.

why this court has been allowed to diminish the rights of all Americans. Even though this "conservative conspiracy" has been perpetrated for the past 12 years, the effects are only now starting to escalate and be felt by our entire society.

Excluding public protest, it seems our only recourse is the American Bar Association — the members of which are, with few exceptions, either reaping in large rewards from this travesty or simply intimidated by the sheer show of force displayed by this court.

In closing, we wish to express our gratitude for this interesting insight, but

also our concern for the American ideal and the Constitution, should this court be allowed to continue on its present course; in the immortal words of Justice Frankfurter, "I may not know the meaning of

arbitrary, but I know it when I see it James J. Pratt Hermis Yanis Jr. Ray Brook FCI Ray Brook, NY

WAYNE OUT

To John Hubner:

Wayne always gives.

I am writing to you regarding your recent article on Wayne Newton (July 21). I believe Wayne Newton is worth standing in line to see. He is one of the best performers in show business today. He reaches out and touches the audience in a special way that very few other performers are able to do. He truly loves his work and it is a pleasure to watch him perform. My husband and I have seen a lot of performers, but none of them is capable of giving the type of show that

> Janice Levesque Westford

RUINATION

Alan Lupo, in "Driving down the road to ruin" (July 28), looks to the police and to the courts for help in reducing the number of drunk drivers on our roads. He wants to scare people into not drinking when they go out in their cars. I think a better approach would be to show people how not to drive when they go out drinking.

Lupo writes of drunk drivers: "But I can't escape them, nor can you." The alarming number of alcohol-related accidents results in part from the widespread notion that the automobile is the only way to travel. When people go out to drink, they take the car because the alternative modes of transportation are unknown, unsatisfactory, or unavailable. There is no legal substitute for alcohol, but there is for the car. Efficient, reliable bus and train services would allow us to celebrate without endangering each other's lives.

Stephen R. Wright

To Alan Lupo:

It is people like you that piss me off. People who think it is better to drive at 40 mph in the left lane of the Mass. Pike than travel at 60 mph. While New Jersey and New York drivers are more notorious for this than Massachusetts ones, I think we're catching up.

What do you expect me to do when I want to travel at 55 mph and people in the left lane insist on traveling at 40 to 50? I give them lights and horn politely, but I will put up with only so much of this before I think everyone is sick and I don't even bother with this anymore, but just decide to weave in and out to reach my destination in time and preserve my peace of mind.

To hell with people like you. I've seen your type drive on Route 30 at 30 mph with 16 cars behind you, all getting pissed off and more liable to cause an accident

than if you were going 60 mph. Let's face it. Faster drivers are far better drivers. Slow drivers should get a ticket before fast drivers; they usually are tired, less flexible, less alert, more ignorant of other drivers, and more likely to cause bottlenecks that give people ulcers and hypertension.

Police who arrest quick, efficient drivers are the most ignorant people I have ever met, even more ignorant than the slow drivers. They are loud-mouthed, bad-mouthed, discourteous, narrowminded, and frustrated. I'd like to put them with your type on a large movable platform and push you off the top of Mt. Washington.

We'll slow down when you move out of the way and stop causing bottlenecks.

Steve Puetzold Framingham, MA



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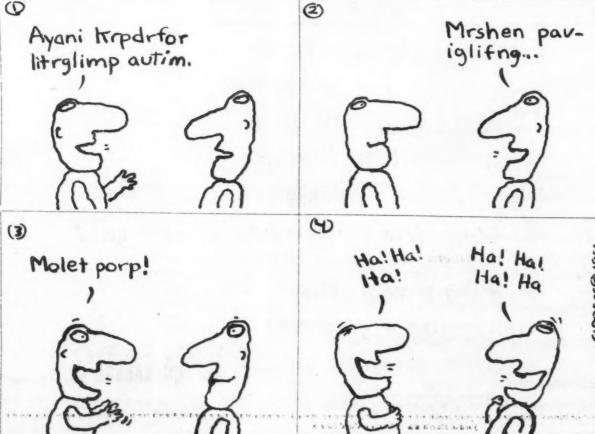
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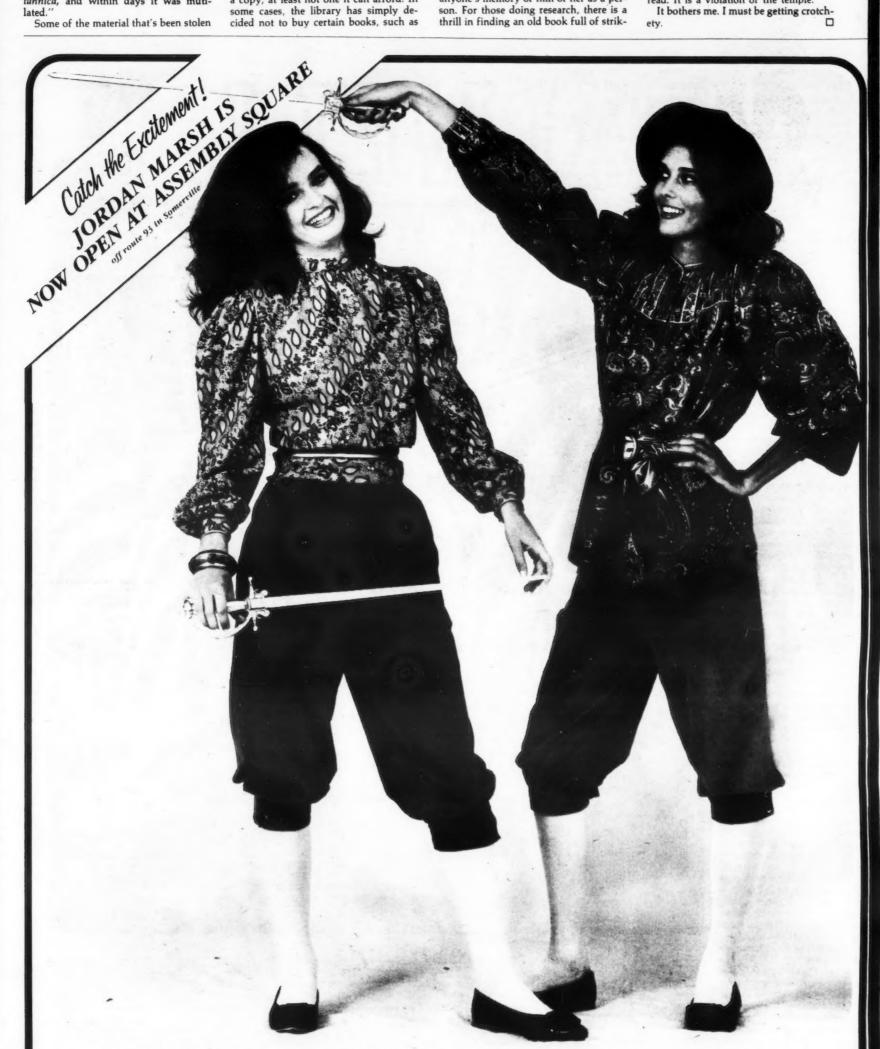
or irreparably damaged is no longer in stock at publishing houses. So even if a library can find replacements, sometimes the cost is prohibitive. The BPL, for example, bought Mein Kampf repeatedly Each time, it was stolen. Now it can't find a copy, at least not one it can afford. In some cases, the library has simply decided not to buy certain books, such as auto-repair manuals, which are continually stolen.

For some, to write a book and see it displayed somewhere in public is the fulfillment of a dream. But it is more than that, too. It leaves a legacy that will outlast anyone's memory of him or her as a person. For those doing research, there is a thrill in finding an old book full of strik-

ing thoughts by an author long forgotten. The theft or mutilation of books deprives not only the taxpayers, but the authors and the consumers as well. It is a

vile and often irreparable act of harm, for it is an incursion on a citizen's right to read. It is a violation of the temple.

It bothers me. I must be getting crotch-



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Swashbuckle your way into fall. This exuberant new approach starts with knickerssmartly tailored, and playfully puffy. Your top layer? Exotic paisley prints, glittering with gold braid. Together, a look that's part pirate, part Cossack, and perfect for your boldest fall adventures. Find it now in the English Regency Shop, in all Jordan's junior departments. Paisley tunics and blousons from Stitches, \$30. Corduroy knickers from Joe Benbasset \$28. Both sizes 5-13.

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Jordan Marsh Da A Unit of Allied Stores. 11:11

Continued from page 1 codes of dress and behavior, and they smile a lot. They study biology with a professor who believes the world is 10,000 years old, and they punctuate psychol-

ogy lectures with spontaneous outbursts of "Amen." Such is the nature of Falwellian education. It is here, more than anywhere else, that the sons and daughters of the Moral Majority are prepared to assist in the creation of the founder's brave new world.

alwell's notoriety as the outspoken head of the religious New Right has, of course, transcended his fame as the pastor of the Thomas Road Baptist Church here. His Moral Majority has been active in elections, launching its own candidates and targeting liberal office-holders for defeat, and has attempted to "clean up" school and public libraries around the country. Yet many people are unaware of the extensive educational complex he is building in central Virginia. Its schools range from kindergarten through high school and college to a graduate-level Bible seminary for future Falwell-style ministers.

The project is more than a decade old, and Falwell has come a long way toward realizing it. He opened his elementary and highschool "Christian academies" in the late 1960s, and unveiled his new college in 1971. In the years since, Liberty Baptist, subsidized by funds from his Old Time Gospel Hour broadcasts, has seen its enrollment jump from 141 students to about 3000.

At the outset, Falwell's schools were slated to be all-white, but now all of them are integrated to some extent. This policy, like Falwell's statements on race, has altered. Back in 1958, Falwell argued that God decreed segregation: "If Chief Justice Warren and his associates had known God's word and had desired to do the Lord's will, I am quite confident that the 1954 decision would never have been made The facilities should be separate. When God has drawn a line of distinction, we should not attempt to cross that line." But today, the Reverend Falwell, the chancellor of Liberty Baptist, is more interested in signs of growth.

- LBC now grants BS degrees in 33 major areas in the school's eight divisions (business, communications, education, music natural science, religion, social sciences, and radio-TV-film).

- The college is approved to grant degrees by the Virginia Council on Higher Education and was accredited last December by the Southern Association of Colleges and Schools in Atlanta.

The faculty no 128 full-time teachers, 40 percent of whom have doctorates. The student body includes people from 50 states and 23 foreign countries.

- Dozens of buildings have been erected hastily atop a ridge outside Lynchburg named "Lib-erty Mountain" by Falwell in 1976. There, too, is the home of LBC's new 100,000-watt FM radio station, recently granted a license to broadcast as an educational station by the FCC.

This educational complex, however, is simply another forum for the evangelist's religious ministry and his personal views. Liberty Baptist is geared to turn out future Falwells, for American

The chancellor: "We tell them what to do.

business, preaching, broadcasting, and education. Considered in that light, LBC's potential is im-

Ultimately, Falwell's projects social, political, and spiritual direction of the country. The minister says he wants a "watchdog, Bible-believing church in every congressional district in the country." His means to this end is the training of the ministers and teachers who will go out and start new fundamentalist churches and academies - in those districts. Falwell predicts that by 1992 there will be as many Christian private schools in America as public schools. Clearly, he hopes to help staff those schools.

Jerry Falwell isn't just the leader of the Thomas Road Baptist Church in Lynchburg: he is the leader of a religious movement," says, Elmer Towns, the

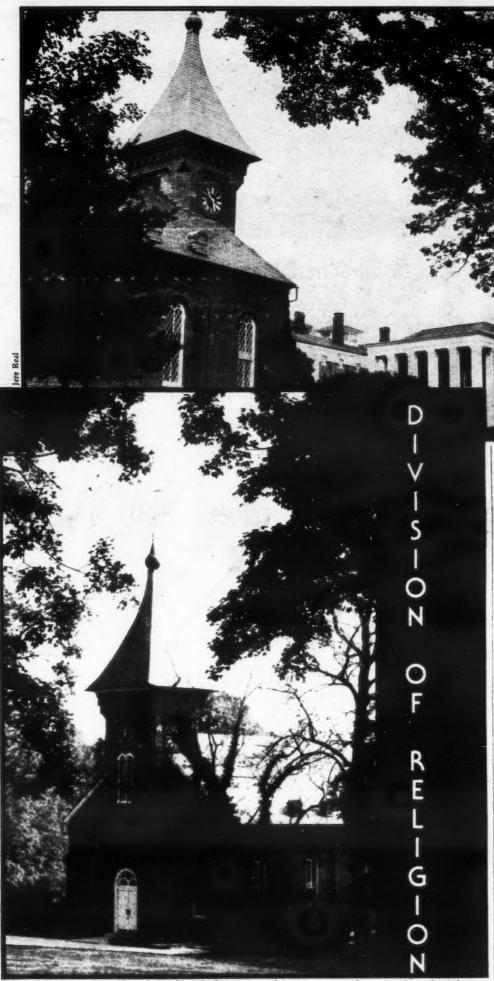
dean of Liberty Baptist Semin-"We are in the embryonic stages of a new denomination. Now, Jerry may not say that is " Towns true, but I think it is so. as a man capable of shaping history. "We've a long way to go to being a new denomination, but the potential is there." Towns envisions Falwell's church as a philosophical center, as a future publishing outlet, and as a training ground for future churches and schools

The seminary Towns heads is Falwell's answer to theological seminaries he sees as too liberal, as turning out what he calls 'faithless pastors." In a sermon, Falwell once held up five fingers to a television camera and said: 'There aren't that many that are worth burning down." And his college, like his seminary, tries to produce, graduates , who even, tually will serve this new faith. Asa result, education at LBC is unlike that at most American colleges today.

'This college," Liberty Baptist catalogue, "reserves the right to refuse admission to any indvidual who has not received Christ as his personal Saviour." While LBC considers applicants "without regard to sex, race, national origin, or handicap," it does demand that incoming students have a particular sort of faith. This commitment is underscored by the requirement that every student join and attend Falwell's Thomas Road Baptist Church. LBC admissions director Thomas Diggs explains that the only exceptions to the rule are "local Lynchburg-area residents," who are allowed to continue their regular church affiliation. But what about, say, a Methodist of Presbyterian from another city who might apply to LBC?

"They'd have to join the Thomas Road Church," Diggs said. Such membership, he added, provisional), while the student is at the college. Once admitted to LBC, a student must attend Sunday-morning and -evening and Wednesday-evening services at the church. An LBC undergrad also has compulsory chapel three times a week, as do the faculty and staff, in addition to "devotional times" in dormitories and prayers preceding each instructional period.

Falwell has outlined his approach to education in many sermons. "I want you to know that the children, the students, don't have any vote on what's right or wrong around here," he has said. "We tell them what to dos what time to get up, what time



Christian views: Lee Chapel on the Washington and Lee campus (above) and in the Liberty Baptist catalogue

to go to bed, and they say 'yes sir' and 'no' sir' and they wear what we tell them to wear. And the boys have one head of hair, and the gals' dress like young ladies, and I want you to know that the kids who .come through these schools 'know what life is all about."

"Jesus Christ is the example," according to the LBC catalogue, "and each student should seek to mold his behavior into that which brings honor to the Person of the Lord Jesus Christ." Accordingly,

LBC students may not use profanity, gamble, dance, or attend movies (except the Disney and religious films shown on campus). "Students are expected generally to avoid anything which tends to identify them in their own or someone else's mind with the youth counterculture of modern society," the catalogue

Such anti-"hippie" sentiment pervades Liberty Baptist's outlook. Hair length still worries the powers that be: "Men are not to have long hair, beards or mustaches.... This regulation means that sideburns may not be longer than the bottom of the ear lobe, and that hair may not come down over the top of the ear or touch the back of the collar." How this short-haired, beardless look is reconciled with the injunction that Jesus Christ be the example is never explained. One likewise doesn't see LBC faculty or staff with beards, long hair, or mustaches. The Reverend Falwell, however, must not supply such

standards to his Moral Majority staff; his vice-president for communications, former NBC newsman Cal Thomas, sports a bushy mustache.

LBC regulations appear in a small handbook, "The Liberty Way." given to each new student. It tells them, "The student interested in 'doing his own thing' will not be happy in the atmosphere of Liberty Baptist College." Certainly one inclined to choose his own clothing would not be, since the college has a more intricate dress code than many military academies. Men must wear ties everywhere on campus and in academic buildings until 4:30 p.m. each day. But ties cannot be worn with flannel or sports shirts. By some odd logic, coats are not required with the dress shirts and ties, unless students are attending church services or concerts. This code also says that "shorts are never acceptable," except for "intercollegiate athletics" - and even then, long pants must be worn to and from the event. Even joggers at LBC must cover their legs, and jeans are never acceptable outside dormitories, except for work.

For women, the code is equally restrictive. The primary requirement is for dresses or skirt-andblouse or skirt-and-sweater combinations for church, class, or social events; pantsuits are permitted after 4:30 in less-formal settings, such as the library, lounges, or sports events. Women students must consider complex distinctions. "Pantsuits," says the catalogue, "should follow these guidelines: no skin should show at the waist at any time or at any position; color and material must be complementary; pants may not be hip-huggers; women will refrain from wearing men's cords or men's jeans or shorts."

Falwell's college even regulates its students' musical taste: "In order to maintain a healthy Christian atmosphere on campus, students are to refrain from listening to rock, disco, country and Western, Christian rock, or any other music that is closely associated with these types." For violation of this code, one may be "campused" for a weekend.

Penalties are equally mystifying at LBC to anyone familiar with more traditional college honor codes. Cheating and plagiarism, for instance, are viewed as transgressions on a par with the use of obscene language or attendance at a night club or disco. Any of these, or possession of pornography, might get the student one week's suspension. Writing bad checks carries a smaller penalty.

For expulsion, one must do something quite serious at LBC (as opposed to cheating). A student may be expelled for discharging a false alarm; participating "in an unauthorized petition, demonstration, or riot"; stealing; using or possessing alcohol or illegal drugs; or visiting the residence room of a member of the opposite sex. One wonders what might constitute an "authorized" riot.

What is baffling about such a penal system for the non-Falwellian, or non-fundamentalist, mind is the logic of the system. Why should the exercise of a First Amendment right, like signing a petition, be grounds for expulsion while cheating or plagiarism results only in a week's suspension? Why is dancing or going to the movies viewed as worse than writing bad checks? And why is dating without permission equal

to handing out bad checks?

Then there's social life at LBC. For one's first three years, one must have the dean's permission to date, and must sign out. Only juniors and seniors may "single date"; freshmen and sophomores must double-date, and then only on weekends. Dating behavior is dictated: "There must be no personal display of affection. Such display is considered in poor taste and is regarded as immature behavior."

There are equally rigid rules about visiting in private homes, staying out of dormitories overnight, and travel. Security guards are in ample supply at LBC, and they enforce violations. When I first drove onto the campus and stopped at the security guard's station, one guard was calling in a report: "I just saw a boy and a girl going into the woods together. You better check that out." One of the more curious regulations on travel in the handbook is, When it is necessary for men and women to share private transportation other than dating, women must outnumber the

Marriage, likewise, is regulated; students may not marry on weekends or holidays other than Christmas and summer vacation. Falwell's view of marriage as dominated by the male is stressed: "LBC expects a married male student, as head of his household, to see to it that his wife dresses with appropriate Christian modesty."

ress is all the more remarkable. According to the academic dean, Russell Fitzgerald, the quality of the college's students is improving. Part of LBC's appeal is, he admits, its low yearly tuition-andfee rate of \$3870 (the national average is \$6000). "The low rate has enabled us to get not only those from lower-income families," he says, "it has also served to make our student body have a greater range of economic background. While we do have some from wealthy background at LBC from conservative families the low fees give us greater variety of students." He adds that the Continued on page 14



One of the treasure seekers: the fantasies are free.

A day at the market: Dealing for dollars in Norton

by Kathie Min

It is supposed that flea markets originated in Europe two or three thousand years ago. As for the name, well, no matter what you bought, you got fleas in the bargain. Modern hygiene has taken care of that problem and the flea market is no longer a central element in a barter economy, but the tradition lives on, as a continuing reminder both of what the ancients meant by caveat emptor and of our seemingly infinite capacity to invent, build, and otherwise produce all manner of things for which people are willing to trade good money.

Or, as Richard Pino, co-owner of the state's largest establishment of this nature, put it on a recent pre-dawn Sunday: "At the flea market, anything goes." To be sure, at the Norton Flea Market, sooner or later, most anything does.

he sun is a carnelian sphere suspended against the dark sky as it rises over Norton Reservoir, 30 or so miles southwest of Boston. I am standing in a 14-acre field, shivering, halfasleep, talking to Pino. He is preparing to call the dealers into the field; some have been waiting all night in the 15-acre parking lot across the street. All of them are now lined up and eager to start setting up their merchandise. Teenage kids in shorts and pith helmets man the road, walkietalkies in hand, and a traffic cop stands by in anticipation of the onslaught when the dealers forge across Route 140 to prepare for their weekly rendezvous with

anywhere from 3000 to 5000 avid con-

At 5:30 a.m., Pino gives the word to his assistants to start things moving. The tranquility of the morning is disturbed by a chorus of revving engines, and from both sides of the entrance, the parade begins. The gravel crunches under the wheels of cars, trailers, trucks, U-Hauls, buses, and vans as they come streaming into the field, overburdened with boxes, cartons, bags, flowers, furniture, and strange metal and wooden objects that defy description. Some sellers have come to dispose of the contents of their attics and basements; their cars are carelessly packed to the ceiling with grandma's junk, or with tables strapped to the roofs, legs indecorously up in the air. Some are professional antiques dealers with trucks of their own, name and phone number boldly painted on the sides. A bright-red school bus passes, a vivid landmark in a blur of movement. I can see the vehicles from across the street as they funnel into the field. The line seems endless. It is like some mechanical cattle drive, with Pino and his assistants driving these wheeled dogies onward.

The weather forecast has promised plenty of sunshine. The cop shouts to Pino as he directs traffic, "Looks like you're gonna have a busy day, Dick!" It certainly does. The field accommodates about 300 dealers, but Pino says he's prepared for more. "We don't turn people away," he says, adjusting his Greek sail-

or's cap. "We make space They'll come trickling in now until about 11."

Pino and his partner, George Bernheimer, have been running the flea market for 11 years. Before that, the property was used for a driving range, which Pino managed in the '50s. The flea market runs from April to October, every Sunday and Monday holiday. During the rest of the year, Pino is a high-school industrial arts teacher.

Neither Pino nor Bernheimer claims to make a lot of money in the flea-market business. They have been charging a 50cent admission fee since 1970, and the dealer fee has only recently gone from \$6 to \$10. Both men seem to enjoy what they do, however. Pino stands in the middle of the traffic, conducting its movements as if he were Seiji Ozawa. Bernheimer strides the field in shorts and pith helmet with the zeal and energy of a safari leader. With little prompting from Pino, he relates stories about Norton "sleepers" items sold at the flea market for next to nothing and then discovered to be of great value and resold for thousands. A South Sea idol went for \$60 here and was sold in New York for \$32,000; a painting that an art dealer bought here for \$110 and restored for \$150 commanded \$24,000 at an auction held by Christie's in London. Bernheimer's eyes gleam as he tells these tales; he is an antique-jewelry collector himself. You can tell he appreciates the value of a rare find.

he dealers are setting up as the sun begins to deliver its promised warmth. The field is marked in rows, from APPLE to JACK, to help people find their way around. Half the field is designated for antiques, and the other half for the real flea market, where stuff not necessarily old enough to qualify as antique is sold, often mingled with true antiques. Besides clothing, you can buy hubcaps, plants, bric-a-brac, stuffed animals, jewelry, art (fine and otherwise), baseball cards, religious icons, and other stuff. Most of it looks like junk to me, but antiques dealers from the better side of the field often make forays to the fleamarket side to scout for sleepers.

Paul Zekos, a 13-year-old whiz kid in the antiques business, has agreed to let me tag along as he buys and sells later in the day. Meanwhile, I begin to wander down the rows of wares, lured by the glimmer of trinkets and baubles, the smell of leatherbound first editions, the grandeur of finely crafted antique furniture. Customers are beginning to make the rounds. Going down the rows is an old woman, an antique herself, in a pink dress and pink hairnet, carrying a pink parasol. Several little kids leaf through a pile of old comic books. A young couple barter for a lower price on an oak desk. The people are as odd and as interesting as the objects.

ony is an ex-boxer who claims to have known Rocky Marciano. He is one of the dealers who have been coming to Norton for 11 years. "When I first started selling, I came up with furniture, they laughed at me," he says. "They were into little knick-knacks. Now they're all selling furniture!" He continues to arrange Hummels (porcelain figurines that were made by a run in Germany) on a table. A young girl with long brown hair stops to admire an ornately engraved silver box with a hidden clasp. "How much for the box?" she asks. The tag says \$35. Tony considers. "I'll give it to you for \$25," he says. "I'll give you 20," the girl replies. Tony shrugs, and the box changes hands.

I pass a table of gramophones, an RCA typewriter made of oak in 1906, several old hand irons, and a Singer sewing machine made in 1903. There are boxes of old post cards, comic books, and marbles, rows of glassware and china, racks of exotic and dangerous-looking weapons. I even spot a stuffed pheasant. So far I've been overwhelmed by the magnitude of this smorgasbord of stuff, but suddenly, I see it. I am immediately unaware of anything else around me, lovestruck at first sight. It is a beautifully burnished, rich reddish-brown oak platform rocking chair the likes of which I've never seen. I still live on my roommate's furniture; I couldn't help but fantasize about what it would be like to own such a fine piece of

The image of me rocking in front of a fireplace (which I don't have yet, but one thing at a time) in this antique stirred the first real materialistic yearnings I've had in some time. "How much is that chair?"

Continued on page 24

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By Star light: The Herald keeps tabs on the future

by Dave O'Brian

It seems to be a sad, immutable statistic that failing metropolitan newspapers don't turn around.

> - Tom Winship, past president of the American Society of Newspaper Editors (and, as it happens, editor of our own Boston Globe), as quoted in the July 24 New York Times

aid generalization is, of course, not a statistic at all. Nonetheless, this bit of sobering wisdom uttered by the head editorial honcho at the Hub's dominant daily — a reference to the larger, if thoroughly depressing, lessons to be drawn from the death of the Washington Star - could not help but raise eyebrows among readers even semifamiliar with the status of newspaper competition hereabouts.

Especially since Boston is one of only 50 or so cities that still enjoy head-tohead rivalry between two separately owned daily newspapers (and thus the crucial alternative view of major events and analysis and opinions about same), and especially since, I'm afraid, there are these unavoidable similarities between the plight of the Star - a perfectly good newspaper that would, they say, have been outrageously successful in any other city - and our "other" daily, the troubled but persistently spunky Herald

Each had been redesigned (then reredesigned, in the Herald's case), and each had emboldened its page-one headlines and graphics while its dominant competitor looked increasingly respec-table, but gray. The Washington Post, indeed, is the paper the aforementioned Winship has been consciously imitating

Each has a parent company with money to burn and had thus recruited lots of editorial talent and would-be management hot shots in recent years. Time Incorporated was trying to revive the Star; the Hearst Corporation continues to subsidize the Herald.

Each enjoyed that conservative, pro-big-business editorial policy that is supposedly in vogue in this age of Reaganomics, smarmy patriotism, excessive New Rightism, and all. (Not a perfect The Star's page setup served primarily as a forum for endlessly conservative columnizing. Enlightened liberalism, meanwhile, frequently rears its anachronistic head in the

- Each had earned the decidedly dubious distinction of being first in its city to plunge headlong into the murky world of sleazy gossip. The Herald's "Eye" column, of course, is a direct copy of the Star's "Ear." And both the Post and the Globe thoroughly embarrassed

themselves by trying to respond in kind.

— And, finally, the most disturbing comparison: the Star, despite everything, could not cut into the Post's overwhelming ad-linage dominance. "They controlled 75 percent of the advertising market when we arrived and they control 75 percent as we exit," averred Time Inc.

president Richard Munro. The Globe, according to Media Records for 1980, has a 77-percent share of metropolitan Boston's daily retail advertising. And there's more to this startling stat than the obvious ad bucks. It may be a sad but true fact (from the point of view, at least, of us proud wordsmiths) that ads sell papers better than, you know, words sell

papers.

But here, let's quickly point out, the similarities seem to end. The Star was also stubbornly - if not stupidly - insistent on continuing to publish as an afternoon paper, even though it has long been conventional wisdom in the news biz that 1) the population flight to suburbia, 2) the resultant rise of suburban papers, 3) the ability of TV news to deliver late-breaking developments quickly, and 4) the consequently increasing reliance of the populace on such shallow reportage have all combined to erase evening metro readership. (All this, however, may not discourage the Post from starting its own afternoon tabloid, according to the hottest rumor in town.)

The Herald American, by arguably encouraging contrast, has long since opted for morning delivery and is once again in the process of beefing up its staff in preparation for the long-awaited conversion to a tabloid format. Said conversion is now scheduled for Sunday. September 13, we've been told, but word is that the anticipated official go-ahead from the Hearst Corporation did not come out of its board of directors meeting

two weeks ago, as expected.
Undaunted, Herald honchos have been showing off mock-ups of their would-be sprightly tab - modeled after the successful Toronto Sun - to advertisers, and reports are that the response has been, as they say, enthusiastic. Jordan's and Filene's, for two, and a number of the discount merchandise outfits, for three or more, have agreed to support the tabloid, at least at first. So that premier Sunday tab will be fat and, of course, sassy. Thus, goes Herald management thinking, even miserly Hearst (with failing papers in Continued on page 10

City Limits: farewell

Foghat

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Sat., Aug. 1 \$9.50 in advance, \$10.50 day of show



Ozzy Osbourne

Special Guest:

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Sun., Aug. 9 7:30pm \$10.50 in advance



The Allman Brothers Band

Special Guest:

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Fri., Aug. 21 8:30pm

\$10.50 in advance

Alice Cooper

Special Guest:

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Sat., Aug. 22 7:30pm

\$9.50 in advance, \$10.50 day of show

Journey

Special Guest:

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Sat., Aug. 29 7:30pm

\$9.50 in advance, \$10.50 day of show

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Molly Hatchet

Special Guest:

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WISHBONE ASH

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FABULOUS THUNDERBIRDS Aug. 17 8:30 \$5.50

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Aug. 18 8:30pm \$6.50

PETER HAMMILL

Wed., Aug. 19 8:30pm \$4.50 in adv., 5.50 day of show SAVOY BROWN

Aug. 20 8:30pm \$4.50 in adv., \$5.50 day of show

THE EGGS

The Lads Fri., Aug. 21 8:30pm \$3.75

MICK RONSON

Sat., Aug. 22 8:30pm \$4.50 in adv., \$5.50 day of show

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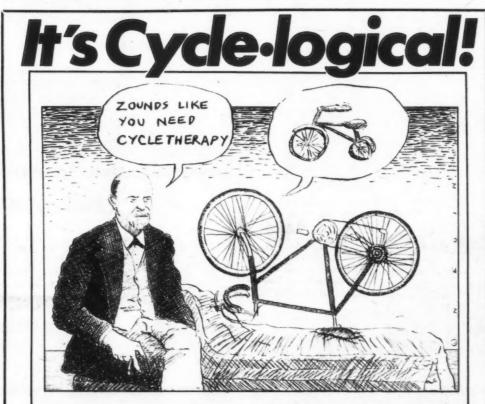
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Ouote ...

Continued from page 9 Baltimore and Los Angeles and a joint publishing venture in the works in Seattle) will likely go along. Especially since the conversion will mean an overnight savings of roughly 30 percent on the cost of newsprint.

So, in addition, the Herald is now actively recruiting reporters, feature writers, and maybe another star columnist or two to begin work in late August. More good news: the tab conversion if it comes - will hit almost precisely on the anniversary of the day last September when publisher James T. "Tom" Dorris told union heads he wanted a year's salary freeze so as to convince Hearst to reinvest in the paper. He got such a freeze more or less de facto, given that labor and management haven't even been negotiating; Hearst is therefore all but persuaded to cough up \$2 million or more in radio and TV promotional spots for the born-again tab, and one assumes the funds for the new hiring will be coughed up as well.

Which is not, of course, to say that the Herald is on the verge of being turned around: Not hardly. The Hub's also-ran daily does, however, retain at least an outside shot at putting together statistics that are at least mutable, if not exactly happy.

till More Bad News, Good News: City Limits maga-zine — just the latest failed attempt at a second slick city monthly for Boston - came undone after a mere five issues. Publisher Jeff Stern blamed the economy, and still thinks there is a market here for the 18- to 30young, successful year-old demographic" at whom the thing was theoretically aimed. But why, then, did the mag have, say, Charles Laquidara on the cover one month and then, say, Jane Pauley on the cover the next? Jane Pauley has a lot in common with our readers in that she's young and successful," said Stern. "What she may not have in common with them is the Today

Ah, but Bernie Goldhirsh, Boston-based publisher of Inc., the magazine for small-business executives (teeny, tiny business executives), is expanding. In September, he's introducing High Technology, a trade publication, and Technology Illustrated, a layperson's version of the same stuff. "I wanted the freedom to launch magazines, rather than run them," said Goldhirsh, who nonetheless admits to pangs of regret after having unloaded his prior specialty goldmines, Sail, Marine Business, and Motorboat.

n Cambridge, Meanwhile: the old folk, rock, reggae version of radio outlet WCAS is still dead (having been replaced by a black-music format); but may be on the verge of being more or less born again. That is, WBOS-FM, currently mired in an adultcontemporary schlock format, has started airing a thing called Acoustics - hosted by former CAS music director Joan Orr from 10 to 12 Sunday mornings, and Peter Simon's Reggae Bloodlines from 10 to 12 Sunday nights. "It's an experiment," said Orr, "but I'd like to see it expand." ... And some of the staffers from the defunct Real Paper have been negotiating with one Dan Savage, publisher of a successful little weekly called Leisure, out of Keene, New Hampshire, to help them put out a new paper, tentatively titled the Cambridge Express. At last report, however, the venture was stalled by internal bickering. The more ' es change

0

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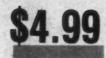
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King

Continued from page 2

rach (I-Watertown) agrees that the provisions "indicate we have lost confidence in this administration's ability to run the government." But, Bachrach says, "we don't do it with any glee. In terms of the day-to-day operation, we look toward the executive branch. We need a governor, and 15 months is too long to be without one."

Our form of representative democracy strives for a balance of power among the branches of government, but one is forever seeking supremacy over the others. In 1972, Governor Francis Sargent brought unprecedented strength to the executive with the creation of a "super government" that included, for the first time, a cabinet. State Representative William Galvin (D-Boston), who has served in the legislature through three administrations, thinks Sargent was a strong executive because "he had a good rapport with the people and he was an excellent performer." When Sargent wanted something out of the legislature, he took his case straight to the public, with a televised speech usually conceived by Al Kramer and written by Jack Flannery, two men who served in what Galvin calls Sargent's "very cohesive central command.



Sargent in action: unprecedented strength

During this year's budget battle, King attempted a similar strategy, with an exclusive appearance on Channel 7's six o'clock news. King laid on the Senate's shoulders every political albatross from unpaid state workers to raw sewage in Boston Harbor. Unfortunately, as Galvin put it, "that kind of activity will not work for somebody who does not have credibil-Most senators reported something less than a wave of constituent calls that evening reflecting the governor's point of

view. Those who did call were mostly state workers and others with a special interest in seeing the budget quickly

Perhaps the most damaging result from King's leadership is the proliferation of so-called "outside sections" in the budget the legislators passed this year. Such sections create laws without debate and without much chance for dissent. This yean the budget includes well over 300 outside sections, which King correctly

labeled "an assault" and "an encroachment on the separation of powers." But these sections also usurp the power of the public to override them, since budgets are not amendable, or rejectable, by ini-tiative petition. If the 1979 "Halloween pay raise" (which was, in effect, repealed by the voters in 1980) had been written as an outside section, no one would have been able to do anything about it.

Even some legislators are beginning to get a little queasy with the almost absolute power they've come to enjoy. State Representative Andrew Natsios of Holliston, who is also chairman of the Republican State Committee, has filed papers to place on the 1982 ballot a complex series of changes in the workings of the legislature. If approved, this tinkering, Natsios argues, would democratize the House of Representatives. But a better assurance of democracy would be the election of strong, fair leaders in both the legislative and the executive branches - leaders who know the limits of power.

Until then, we can expect the legislature to arrogate authority wherever it can, making laws that may redound to our displeasure (or theirs - legislators have been known to become governors). But Edward King's biggest problem may not be this so much as finding people to fill the vacancies on his team. After all, who would take a job from a lame-duck administration? We know the answer. That is why we cringe.





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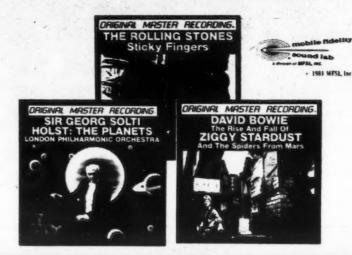
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Falwell

Continued from page 7 college was now getting students who once might have gone to Baylor University or Wake For-

Thomas Diggs, the director of admissions, says that the average SAT scores for Liberty Baptist applicants were up, with 407 verbal and 416 math for the class that entered in September of 1980. Admission is not based solely on academic criteria; an applicant must also relate his 'salvation experience" in an autobiographical sketch and get a recommendation from his pastor. Applicants are asked about their attitudes toward the "charismatic" religious movements and toward speaking in tongues, both of which Falwell opposes.

Students arriving at LBC may be in for a surprise if they've never seen the campus before. It is rather like a large military base under construction. The buildings are mostly steel and brick, and the lack of trees gives the campus a kind of Kafkaesque emptiness. Although many one-and two-story dorms have been built, some students are still housed in an aging former hotel downtown.

At its inception, in 1971, Fal-

well's college was called Lynchburg Baptist College, and the name stuck until 1976. However, from the beginning, the name created some confusion because of its similarity to that of nearby

from the beginning, the name created some confusion because of its similarity to that of nearby Lynchburg College, a more traditional liberal-arts school. Early copies of Lynchburg Baptist's catalogue were markedly similar in graphic design to Lynchburg College's; smiling students were depicted in shady surroundings when LBC's campus was only a clearing. On several occasions, both students and faculty searching for LBC turned up at Lynchburg College to register. Such mixups may have been natural accidents, but that wasn't the case the day Lynchburg College officials were summoned to a traffic tie-up at their front gates only to find Lynchburg Baptist's traveling choir being photographed against the Lynchburg College gates. There were problems, too, with Falwell's students' use of the library facilities at other colleges in the area. Both Lynchburg College and nearby Randolph-Macon Women's College have ruled out such usage by LBC students, although they still allow students from other colleges to

use those facilities. Cary Brewer, president of Lynchburg College, explains the problem: "From the beginning, we have been appalled at LBC's insensitivity to the feelings of other institutions and individuals in the community." Finally, in 1976, after a direct confrontation between the administrations of Lynchburg College and Lynchburg Baptist, Falwell changed the name of his school to Liberty Baptist. It was, he said, a move made for the Bicentennial year. Characteristically, he cited a Biblical verse to support his change; he took it from II Corinthians 3:17: "Where the spirit of the Lord is, there is Liberty.

But the LBC administration s tends to create impressions of its campus that are not quite consistent with reality. The current catalogue includes photographs of buildings that simply do not exist on the campus. On page 52, for example, there appears a photo of a multi-story office building with a vertical caption that reads, "Division of Business." The picture is of United Virginia Bank, in downtown Lynchburg, cropped so that no identifying signs show. A similarly confusing picture illustrates the Division of Religion page. There appears a handsome, tree-shaded brick chapel of traditional architecture. Unfortunately, the chapel in question is

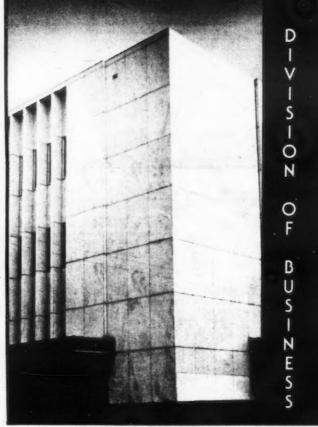
The Roll

not Liberty Baptist's. It is the Lee Chapel, a historical landmark where the Civil War general is interred, about 50 miles away at Washington and Lee University in Lexington, Virginia.

Robert E.R. Huntley, president of Washington and Lee, was surprised to learn that LBC was using the chapel to illustrate its catalogue. 'Isn't that the damnedest thing?" he said when asked about the photograph. "We certainly were unaware that the photograph was being used that "Certainly, there is no structure at LBC that even remotely looks like Lee Chapel; LBC's regular chapel services are held in 'multi-purpose' building. The only traditional-looking building at Liberty Baptist is a recently built one-room frame church, which does capture the flavor of rural fundamentalism rather well; one almost expects to hear "Give Me That Old Time Religion' emerging from the building, a la Sergeant York or, better yet, Angel Baby. A guard explained that this church is used only as a prayer chapel," not for campus chapel. Looming just behind its steeple and cross is the antenna for Falwell's new FM radio station, WRVL.

The station, which features heady dose of religion and religious music, has already been the subject of controversy. Area residents complain that the 100,000watt station interferes with their television reception, while others say it blocks out the National Public Radio station in Roanoke. In its initial application for an educational radio license, LBC stated that WRVL's "programing content and quality will always be glorifying to God and consistent with the Christian principles, values, and standards of Liberty Baptist College.

A retired Sweetbriar College professor recently denounced WRVL angrily for interfering with his chance to hear Strauss's Death and Transfiguration over NPR. "Looks like our spoil-sport neighbor is more bent on soliciting shekels for his Miracle Mart countinghouse (Falwell's financial operation occupies a former discount-department-store complex)." he wrote to the Lynchburg News-Advance, while the rest of us are condemned to having Hallelujah Yodelers, Doomsday Stentorians, and Donation Solicitors deprive us of our accustomed musical programs." Another neighbor attacked WRVL for "forced



In God we trust: the United Virginia Bank in downtown Lynchburg (above) and in the Liberty Baptist catalogue

religion and politics" and termed its operators "unctuous rightwing conservatives" intent on "walking over someone else."

The powers at LBC do appear to be total pragmatists when it comes to advancing their divine mission. Consider their library. Like libraries at many new colleges, LBC's is housed in temporary quarters. Several years ago, the college purchased the collection of Finch College, a defunct New York junior college for girls (Tricia Nixon Cox is an alumna). On the LBC campus, there is a large sign indicating where a library will be built. Right now, LBC is trying to convert all its holdings to one classification system. But the interesting thing about the library is that it contains books clearly unacceptable to the Reverend Falwell. In some states, Falwell's Moral Majority chapters have been conducting literary searchand-destroy missions; the chapter in North Carolina, for example, tried to get Huxley's Brave New World removed from libraries. Yet Brave New World is in the

LBC library. And although Falwell is an unrelenting critic of homosexuality, books by such gay writers as Oscar Wilde, Tennessee Williams, Truman Capote, Noel Coward, and Somerset Maugham are on LBC's shelves. One may find Williams's Suddenly Last Summer and his love letters to Donald Windham; Capote's Other Voices, Other Rooms; and recent studies - such as the 1978 Homosexualities, by Bell and Weinberg - of gay life. Falwell's college also has novels by Philip Roth. Only last winter, a minister in Abingdon, Virginia, who claimed to be a member of Moral Majority was seeking removal of novels by Roth, Sidney Sheldon, and Harold Robbins from the county library. Well, LBC has Roth's Goodbye, Columbus and Professor of Desire. The latter title has a special marking in the card catalogue. On the card's margin is the notation, "FOR PROFESSIONAL USE ONLY." I asked a library employee what that meant. "Oh, that just means that particular book is in a special section where the regular students can't get to it," she said. She paused, smiled, and added, "It probably contains, you know, ... more mature material." One knew, indeed.

Why this apparent tolerance for books and views Falwell is on record as detesting? The books are there only for the sake of the college's much-sought accreditation. A notice pasted inside the covers of volumes in the LBC Library makes that clear:

TO THE READER:
This volume represents
the wealth of knowledge that
is present in the world today, and Liberty Baptist College accepts this knowledge
in order to standardize the

work and validate the credits of the college.

However, use of this volume as a text for reference in Liberty Baptist College is not an endorsement of its contents from the standpoint of morals, philosophy, theology, or scientific hypotheses. It is necessary to use books whose content the college cannot wholly endorse. The position of Liberty Baptist College on the fundamentals of the faith and the separated Christian life is well known.

Liberty Baptist, which used to

advertise regularly in the John Birch Society magazine, American Opinion, now says in its newspaper ads, "We're more than just different." Rare, indeed, is the college that states in its library volumes that the books are there for accreditation, but that one can, in advance, dismiss any facts that collide with one's beliefs.

Similar attitudes are found in LBC's Division of Natural Science. There, "creationism" is mandatory in biology classrooms. (Falwell's Moral Majority recently has been active in getting states to adopt legislation to require the teaching of creationism in public-school science classes. This campaign has brought shock waves in the scientific community; both Carl Sagan and Isaac Asimov have attacked the creationism drive in public statements.)

LBC — which Falwell hopes will someday have a medical school — states the aim of its natural-sciences division in the catalogue: "to give the student a greater appreciation of the omnipotence and omniscience of God through a study of His creation" and "to show the scientific basis

Continued on page 16

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Falwell

Continued from page 14 for Biblical Creationism.

The Southern Association of Colleges and Schools accredited the college even with such sentiments in its catalogue. When asked about the confusion that might result from the transfer of such biology credits from one college to another, a spokesman for the accrediting association said, "I don't want to get into all evolution-versus-creationthat ism debate." About a year ago, a Falwell aide named Nelson Keener told me that he didn't think LBC could survive without accreditation. He added, "But we have never and will never compromise Biblical doctrines to accreditation." Apparently, LBC did not have to.

Keener, himself an LBC graduate, said, "We teach evolution, but as an alternate theory of creation. Our approach is to present other theories to show how evolution can be refuted." Today, LBC grants BS degrees in both biology and biology educaTerry Weaver is a gregarious, 35-year-old microbiologist at LBC; he is well-spoken and holds a PhD in biology from Ohio State University. He talks freely about the science offerings at Liberty Baptist: "You have to bear in mind that all of the scientists in the department here are creationists. We have four PhDs in the department — one from Ohio State, another from LSU, and one from Kansas and another from Purdue — but all of them are creationists."

Weaver thinks it's possible for a fundamentalist school to teach science well regardless of the evolution-creationism controversy. "I guess I believe that bad science is bad for science, but that a good creationist can teach good science." He explains that "about 98 percent of scientific teaching doesn't have anything to do with the question of man's origins."

Did the conflict between evolution and creationism pose problems for him while he was working on his doctorate? "You have to-understand," he-says, "that at the time I was in Ohio State, I was still an unsaved person. That came later. I was steeped then in the typical evolutionary thing," He says attendance later at a "Bible-believing church" forced him to reconcile his conflicts. "I came to see that either my pastor and my Bible were wrong, or that my professors were wrong."

my professors were wrong."
"Ultimately," he continues, "a person either views creation as a naturalistic process or as a supernatural process by God." While he uses what he calls an "evolutionist text" at LBC, Weaver says the "creationist view is brought in in supplemental discussion

We take the facts and simply ask the question, which is a better interpretation? A supernatural creation? Or an evolutionary one? We feel the supernatural, the creationist view, fits the facts better." Asked about one major sticking point in the controvery the dating of the age of the earth Weaver says he can accept the view that the earth is only about 10,000 years old. "Yes, I do. I have no trouble accepting a view of man's origins, of creation, that is compatible with the literal interpretation of creation in Genesis.

Many may find this intrusion of faith into academic inquiry odd. At LBC, the faculty do not. As one professor says, "I am in

the world; I am not of it." This same attitude can allow a literature professor at LBC to say that Salinger's Catcher in the Rye would not be taught because its language is offensive to the Lord.

A Lynchburg resident who later continued her academic work at another institution tells of a general psychology course she took at LBC in its early days. Unaware of the school's heavy fundamentalism when she signed up, she was surprised when her professor talked about Jesus and salvation in the first night's class. "He talked a lot about 'being saved," she says. "I recall one dis cussion on marriage in which he said the devil had broken up a marriage between a 'saved' person and an 'unsaved' one After about a week of that, I dropped the course." The people in her class sometimes responded to the professor with "Amen."

Admittedly, there has been an attempt to build up the academic credentials of faculty in the school's first 10 years. But this attempt, too, has been marked by some confusion. The president of LBC is Dr. A. Pierre Guillermine, formerly president of Southern Methodist College in Orangeburg, South Carolina. He came to Lynchburg in 1967 to serve as 'administrative consultant" for Falwell's Christian academies. News articles appeared at that time stating that Guillermine had a PhD in psychology from the University of London. Falwell also wrote in one of his books, Church Aflame, that Guillermine had such a degree: "Guillermine's PhD from the University of London and scholarly approach to the Bible" satisfied an atheist's questions and led to his salvation. Today, Guillermine does not claim such a degree. Queried, his office recently stated, "Dr. Guillermine said to tell you his degrees are not earned doctorates." His BA and MA are from fundamentalist Bob Jones University, and he has two

honorary doctorates. The "Liberty" in Liberty Bap-tist is ironic in light of the college's approach to learning and student life. But LBC is interesting in that it provides a microcosm of a Falwellian society. In his 1980 book, Listen, America!, Falwell wrote, "In Christian schools, education begins with God. The objectives are based on Biblical principles, with God as the center of every subject. The philosophies taught stand as witness to society, as the ultimate goal, not as a reflection of man's sinful nature. In science the student learns God's laws for the universe; in history, God's plan for the ages; and in civics, God's requirement of loyalty and support for the government He has ordained."

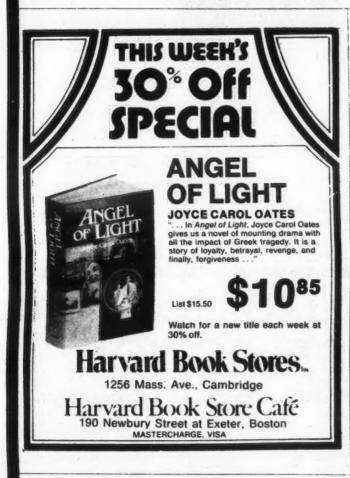
This unquestioning faith seems everywhere at LBC. People on the campus seem to smile a lot and to speak cheerfully. Whether it is the bliss of an inner light or that of ignorance, one cannot say. It's certain that Falwell himself remains the school's prime motivational force. One professor agrees that the college's growth was largely the result of Falwell's ambition and imagination. He adds that the faculty and staff hope to keep LBC from changing from what it is now.

Falwell wants no breach of his control. In a speech at Raleigh, North Carolina, last year that was taped by William Goodman and James Price, two Virginia ministers and authors of Falwell: An Unauthorized Profile, the chancellor of LBC said, "It's chancellor of LBC said, amazing when you cut the money off. We have a college up there, Liberty Baptist College, and I am the chancellor. And we have a board of trustees, and because of accreditation, they don't allow the chancellor, you know, to be the ultimate dictator. We have a little safety valve. We subsidize it from the Old Time Gospel Hour, of which I am president. Any time they start teaching something we don't like, we cut the money off. It's amazing how that changes philosophy. You know, money can change a multitude of problems when you cut it off. So we don't have any problems along that line. When we ask that a faculty member be dismissed when he's teaching something wrong, our president understands that it's good to do that because your paycheck may not be coming along next week if you don't.

Falwell lives some distance from his college, in a mansion behind a \$75,000 concrete security wall. The wall cuts through the neighborhood in a manner reminiscent of Berlin's. A local newspaper editor dubbed it "the Wall of Jerry-Co." In a recent interview, novelist William Styron, a native Virginian, pondered how Virginia could have produced both Thomas Jefferson

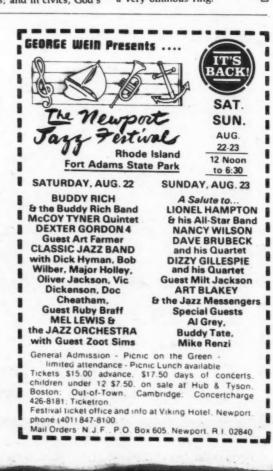
and Jerry Falwell.

Jefferson's house, Monticello, sits atop a small mountain about 75 miles from Falwell's house and college. It overlooks Jefferson's creation, the University of Virginia. There, an inscription on one gate reads: "Enter Here, and Seek Truth Wherever It May Lead." This concept would not be understood at Liberty Baptist. At Falwell's LBC, the motto is "Knowledge Aflame," and it has a very ominous ring.









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Sporting eye

On football economics and other pre-season follies

by Michael Gee

MITHFIELD, RI - Call them Destiny's Dumpster. The season - hell, the pre-- is yet to begin, but already the New England Patriots are awash in confusion, bitter contract disputes, and the usual Patriots happenings that defy easy (or, indeed, any) description. I mean, having a mysterious Canadian zillionaire sports mogul sniffing around maybe or maybe not trying to buy your stadium lease is creative weirdness, even by Patriots standards. Attaway to go, guys! At this pace, 1981 could be a banner year for columnists, if not for the football team.

But to catch the nuttiness and nastiness, one must poke around the fringes of the scene here. At the center is the familiar dreary rote of football training camp, 75 or so guys wearing equipment never designed for July, trying to show enough speed, agility, and/or creative violence to earn a spot on the roster. The action is deadly serious and deadly dull, so it's nice of the New England franchise to stir up so much peripheral excitement.

Those of you tired of reading baseball-strike dispatches loaded down with indecipherable plans for compensation, lost service time, and the like will be delighted to learn that the battles between the Patriots' management and several of its hired hands are over that simplest of issues, money. As of last Thursday, Don Hasselbeck, Rod Shoate, Ray Hamilton, and Horace Ivory were unsigned. Technically, they are "free agents," able to sign with any of the 28 NFL teams. In reality, thanks to the strict compensation rules of the league and the unofficial but equally strict agreement among the owners to blackball free agents, the players are limited to either negotiating with the Patriots, or - like Sam Cunningham and Tom Owen last year - sitting out until they can come to terms. Cunningham, of course, is still waiting.

But what people don't real-Patriots' management on Thursday, "is that you've got to maintain a salary structure." Salary structure is the NFL management's pet euphemism for

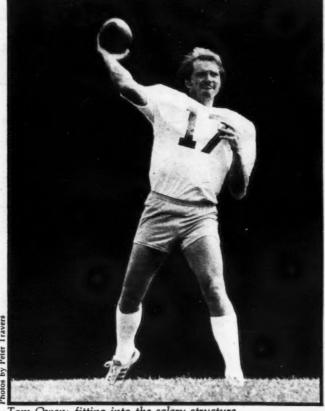
keeping salaries as low as possible. Of all the major professional sports, football's pay scale is the lowest. It is also the most profitable sport in which to own a franchise. Obviously, there is a correlation here, and clubs will go to great lengths to maintain it. To put it bluntly, most teams would rather pay an inferior player a modest salary than put up with the contract demands of a star, especially a star in a position most fans can't see clearly, like offensive tackle or defensive back.

Considering the economics of the game and the fearsome nature of the job, it's not unreasonable to say that all football players are underpaid. By any objective & standard, all but a few stars mostly quarterbacks, runners, and receivers - should be making more dough. But a guard like John Hannah, last week declared the best at his position in history by Sports Illustrated, had to walk out of camp and miss three games of the 1977 season to receive a salary comparable to his peers'. Leon Gray, a former teammate now with the Houston Oilers, had to do the same.

Actually, in this as in most other things, the Patriots appear decidedly schizophrenic. Their average salary is above the NFL median, yet they seem prone, as this year and the celebrated Hannah-Gray fracas show, to get involved in particularly bitter labor quarrels

This may be partly because of the desire to maintain that beloved structure and partly because management, as some veteran Pats have charged, thinks about money first and victory later, but it also seems inevitably a part of the unique Patriots way of doing things.

Last Wednesday provided a good example of this method, if we can grace what happened with such a term. Free-agent linebacker Steve King had agreed to terms, and he and his lawyer, Tony Pennacchia, were instructed to report to Smithfield for the formal signing and resultant smiles, photos, etc. Alas, when King and Pennacchia arrived, it seemed that general manager Bucko Kilroy was still at the club's offices at Schaefer



Tom Owen: fitting into the salary structure

Stadium, some 20 miles to the north. Eventually King did put pen to dotted line, but not before the mixup thoroughly pissed Pennacchia off and led him to denounce Patriots management to anyone who'd listen. Since he represents several other New England players, and would like to represent more, this little blunder in geography might cost the Sullivans and Kilroy a lot of money. Ominously, one of Pennacchia's clients is Stanley Morgan, one of the veterans most outspoken in denouncing the

team's penury.
Without the four remaining holdouts, New England is a much less effective football team especially without Hasselbeck, for with Russ Francis back on Maui, he's the only experienced tight end the Patriots have. In fact, the shortage is so severe that Wednesday's afternoon drills were conducted with no tight

Nature and coaches abhor vacuums, so veteran Terry Nelson, recently released by the Rams, was signed and brought to camp. Unfortunately for Terry, general manager Kilroy announced the news on Tuesday by telling the press, "We've just come to terms with Willie Nelson." Poor Terry is due to be called Willie for the remainder of his days as a Patriot. Since his major function is to provide the

proper number of little O's for coach Ron Erhardt's diagrams, this might not be an extended

Then there's the foggy matter of mystery man Nelson Skalbania (I wonder how one gets started in the mystery-man trade). Skalbania makes the National Football League nervous. As owner of the Canadian Football League Montreal Alouettes, he has signed NFL free agents like Rams quarterback Vince Ferragamo and Bears receiver James Scott to contracts that do grievous harm to the old salary structure. He has signed NFL draft picks, like running back David Overstreet, kicking the structure squarely in the rivets. And he's intimated he might like to expand Canadian football into the States, or maybe even start a whole other league. That doesn't make the NFL nervous, it makes it panicky.

So when Skalbania said he might offer the stockholders of the Stadium Realty Trust \$16 dollars a share for their holdings, as opposed to the offer of \$12 a share made by a group headed by Pats' vice-president Chuck Sullivan, the immediate suspicion was that he was up to something nefarious. Only no one is quite sure what it may be.

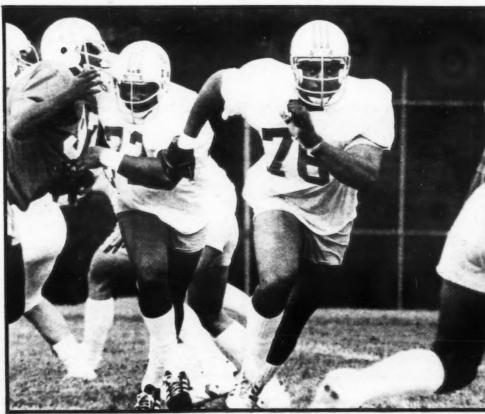
What Skalbania may or may not be bidding on (he hasn't decided as we go to press) is not the stadium itself, but the lease to operate it. He would not be able to kick the Patriots out, or to alter

their rental agreement in any way. Continued on page 20



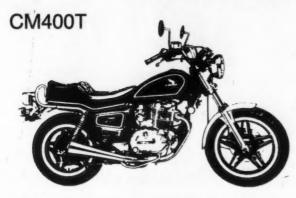
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YVON MAU

From Bordeaux

Patriots

Continued from page 19

All any buyer of the lease gets is the right to hold events on the 355 days a year the Patriots aren't holding court. Canadian football cannot be

Canadian football cannot be played at Schaefer Stadium. For one thing, the CFL bylaws insist that the game remain strictly a Canadian product. For another, the field at Schaefer isn't big enough, and to remodel the place for the larger dimensions of the northern game would entail tearing out the first 10 rows of seats.

So is the crafty Skalbania intending to grab Schaefer as his first step toward a new football league? No one knows. As the late but unlamented World Football League demonstrated, a new pro-football league isn't precisely a blue-chip investment. Still, there are a lot of rich guys out there, and the passage of the Reagan tax program may incite some of them to increase American productivity by pouring their windfall into a second league. This would be a swell demonstration of supply-side economics, since in this case supply would outstrip demand by approximately 100 percent.

s noted before, football practice is boring to watch, and is enervating to perform. Unlike other sports, football, cannot be practiced by just playing the game. Scrimmages are inefficient training devices because there's too much going on at once and too many people get hurt. So practices consist of the various phases of the game broken down into their components.

The best drill to watch is the pass blockers versus the pass rushers, one-on-one and two-ontwo. From a vantage point 10 feet distant from the scene, watching huge men collide at top speed is instructive, not to mention terrifying. The sound of contact can resemble that of firecrackers going off. Still, there's a certain aesthetic pleasure in watching someone like John Hannah physically dominate his opponent. To take, as Hannah frequently does, a man weighing more than 250 pounds and prevent him from moving in any direction except the one you have chosen is a great feat of strength, to be sure, but it's a significant feat of skill as well.

As Brian Holloway, the Patriots first-round draft choice, was learning. At 6-foot-7 and 275 pounds, the offensive lineman redefines the term "physical specimen," yet during drills he was consistently frustrated by the techniques of the pass rushers. It's a frequent problem with rookie linemen. They've never had an opponent they couldn't lick just by hitting him very hard once or twice at the start of a

game.

This is not to imply that the knowledge possessed by stars like Hannah is arcane concerning the physics of grace and balance. During the drill, one defensive player executed an illegal head slap, cracking a blocker over the side of the helmet with his fist. At which point offensive line coach Jim Ringo halted play and held a

little clinic. When Ringo played, men were men and the headslap was perfectly kosher. "When you see a guy raise his arm for the slap, he informed the troops in that hoarse shout football coaches use for instructional purposes, "you just hit him in the rib cage as hard as you can like this." Whereupon he mimicked driving his forearm into the defensive man's brisket. Ringo so successfully executed that and similar maneuvers during his playing days with the Packers and Eagles that last Saturday he was inducted into the Pro Football Hall of Fame.

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Let the games begin

Our long national-pastime nightmare is over — sort of

by Michael Gee

he Seven Weeks' War is over. At approximately 3 a.m. on July 31 (Messrs. Miller and Grebey seem to thrive on night games), the negotiators for the Players' Association and the major-league owners reached a tentative settlement in the 50-day-old and gettingdumber-by-the-day baseball strike. If the agreement is approved by votes of all the owners and the players (and may they be forced to watch NFL exhibitions through eternity if they screw it up), baseball will begin again on Monday, August 10. Interestingly, the Red Sox are scheduled to meet the White Sox at Fenway Park that day, beginning the second season the same way they did the first, way back on

As is customary, details of the settlement were not immediately announced. As is also customary, various sources almost immediately let the world know the basic outline of the agreement. It is with no false modesty that I reveal that the outline is essentially that of the Gee Peace Plan proposed by this reporter in the Phoenix of July 28. The owners reportedly granted the players' demand that the time lost during the strike be credited to their service time as major leaguers, which determines when a player can go to salary arbitration or become a free agent. In return, the players reportedly agreed to extend the Basic Agreement an extra year, through 1984 for which they should receive the thanks of a grateful nation, spared labor news for 12 more months,

As for free-agent compensation, the issue that started this ruinous war in the first place, the details are murkier. It does appear, however, that whatever plan was agreed to, however doubtless complicated, is based on the "pool" principle, in which no team loses a player directly as the result of signing a free agent. The pool principle was the players' idea, not the owners'.

So on the surface, it would seem that

you can chalk up yet another "W" for Marvin Miller, if you feel like picking losers and winners in this particular game of Blind Man's Bluff. Why it took 50 baseball-less days for the owners to agree to this proposal when they could have done so last February will probably remain forever unclear. Only a cynic would point out that their \$50-million strike insurance policy runs out on August 8, that a farcical "All-Star" game is scheduled for the 9th, and that play will apparently begin the 10th. So let me be the first cynic to do so.

With his usual gift for the ass-backwards, Commissioner Bowie Kuhn has opined that "both sides gained a lot of respect for each other" during the strike. Well, whoop-de-do. Is Bowie, or anyone else in baseball, aware that what matters is how much respect the rest of us have lost for both sides? No matter how cheery a face they put on it, the fact remains that baseball — labor and management both — will be selling a short-weighted product for the rest of 1981.

The Boston Red Sox will play 49 games after the season restarts. Added to the 56 they've already played, that adds up to a "championship" season of 105 games. As Ken Singleton of the Orioles remarked last month, "Hey, we usually win that many in a season."

Incidentally, that's probably the last time you'll read about Singleton in this column for some time, for Boston has no — repeat, no — games remaining with Baltimore. One assumes every other baseball team has some corresponding scheduling atrocity. However it ends, the 1981 baseball season will forever be recalled as "the year they had that idiot strike."

As in most wars, the non-combatants suffered most. Surely the sportswriters held captive in New York and Washington these past two months will remember July 31 as the day the hostages were freed. Bartenders and parking-lot owners within shouting distance of big-league

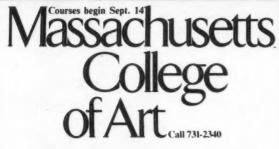
parks will be damned glad for the return of baseball, any amount of baseball. Me, I am of two minds about the end of this historic disaster. As a member of my trade, I am ecstatic that I will not have to cover fly-fishing, biddy basketball, the Soap Box Derby, and other August treats on the sports calendar. As a fan, I feel quite differently.

For 27 years, baseball has been far too large a part of my life. It has been my constant companion, wherever I've been and whatever I've been doing otherwise. In return for my love, the game has given me great moments and great disasters, but has repaid my devotion mostly by simply being around for me to talk about or write about, watch and love.

Well, for 50 days this summer it just wasn't there, spurning the love lavished upon it. And whatever airs I might have affected (along with the countless others I've talked to who pretended the strike didn't matter to them), I missed it one hell of a lot. Simple pleasures of life I take for granted, like reading the morning papers or visiting my neighborhood saloon, were rendered less enjoyable — spoiled, really — because baseball wasn't there to be part of them.

I shall watch the remainder of the 1981 baseball season with interest but no enthusiasm. It has been spoiled, forever, by this stupid, needless display of greed head machismo. And because it is such an integral part of my life (as it is of millions of other lives), I've discovered that the strike has done more than ruin a season; it's tainted my entire summer.

There are only so many summers in a life. I shall not lightly forgive major-league baseball for spoiling one of



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Norton

Continued from page 8 I hear myself asking timidly. "That's \$190," the dealer says, "but I'll give it to you for \$175." I pretend I have \$175 to spend; a rocker like this one for that price is a steal. You couldn't buy a new one for that price, and a new one wouldn't be as

well-made. Broken-hearted, I move on.

Daul Zekos's only problem in managing his antiques business is getting his mom or older brother to drive him to auctions and flea markets. At 13, Zekos has a natural eye for quality and a keen sense of business, and he is a fast-talking salesman. He became interested in antiques when he was 10 and learned about them by hanging around auctions and getting to know dealers. He has just recently begun to make money from his dealings, but his application for an auctioneering license in the town of



Little John: traveling and trading

Shrewsbury was denied when the board of selectmen decided he was too young to make a binding contract. Says Zekos, "They think I could sell you all this stuff for \$500," indicating his table full of antiques, "but might renege and take it all back because I'm just a kid." Any kid who uses the word "renege" so comfortably should be able to make a binding

Zekos wants to open his own store one day and call it Zeke's Antiques. So far he has managed to collect a smattering of silver, some jewelry, glass and china knickknacks, a ventriloquist's dummy, a stack of old comics, a mirror in an oak frame, and a few small pieces of furniture. His secret, he says, is to keep prices low, a little behind the going rate, and to sell wholesale to other dealers. Sounds like fair gamesmanship, if not profit-maximizing policy. "You gotta give the other guy a chance to make money," he explains. "I don't like to be greedy.

'We leave the selling to Zekos's mother,

Continued on page 26

education

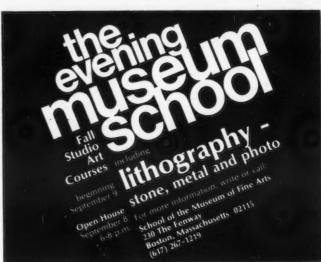
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Norton

Continued from page 24

a cheerful woman the same height as her son, and go off to hunt for bargains. Zekos immedi-ately shoots off in front, zigzagging from item to item as his attention focuses. He picks up a vase, turns it over and stares intently at the bottom with his large brown eyes. It's a Roseville vase, he says. The tag says \$32.50. He whispers, "I sold mine for 20."

Zekos looks for "anything old that I think I can make money on." He asks to see a ring with a huge red stone in it. The woman behind the display case looks suspiciously at the kid, glances at me, and gives him the ring. Zekos examines it very carefully. It's going for \$40. "You should buy that," he says coolly. "It's a good price.

I struggle to keep his pace, spotting his navy-blue windbreaker through the crowd. He picks up a glass vase and makes a face. "That's not antique, it's brand new," he says. He shows me the bottom of the vase. There's no wear, no scratch marks to show its age.

As we jog from table to table, I wonder when he'll find something to buy. Then, in front of a van with sliding doors, he inspects a black bowler. This, he

tells me, is something he's had his eye out for. The dealer's price is \$15, but Zekos talks him down to \$12. Proudly putting the hat on his head — it fits him perfectly he marches triumphantly on-

We stop at Zekos's friends' table and he introduces me to Thelma and Edgar, who are drinking coffee in lawn chairs behind their table. Thelma collects Depression glass. This glassware, which comes in different colors and 25 major patterns, were given away at the movies during the '30s.

I am talking to Thelma about Depression glass when Zekos yelps, "Oh my God, my God! Where did you get this?" He is fondling a porcelain cookie jar in the shape of a cat, a look of pain on his young face. The cat is priced at \$25. Zekos stares in disbelief as he says, "I sold mine for \$5." It's clear that he still has a thing or two to learn.

He soon recovers, though, and we sail by dealers' merchandise. I stop to admire a group of Hummels; Zekos tells me they're cheap imitations. I ask him how he can tell. He shrugs impatiently and says, "They're just not Hummel enough." He gets me to inquire about the price of an oak bureau. Fifty-five dollars. The whispered verdict: "The buy of the day. You could get \$70 for it." He asks a woman about a silver pocket



to be greedy.

"That's \$75," says the woman brusquely, pulling it away from Zekos. "I prefer you don't touch them." He rolls his eyes at me. "See? They treat me like a kid.

On a tip from his godmother, Zekos and I go looking for a brown derby in perfect condition that is selling for \$6. When we get

to the spot, the woman tells us she's just sold it. "Oh my God, oh my God," mourns Zekos. "Do you know how rare brown derbies are?" I try to find the appropriately sober face. "Six dollars, oh my God!" He shakes his head. "Oh well, you can't get all the good deals," he concludes, and is off and running again.

s I walk by the red school bus I'd seen earlier in the day, I stop to scrutinize the Indian goods on display. There is an impressive array of arrowheads, turquoise jewelry, beaded moccasins, clay pipes, hand-woven rugs, and painted cows' skulls. A large man with long blond hair and a beard stands behind the counter. He introduces himself as Little John. Little John and his wife, Laurie Jean, live in this bus and go from coast to coast, selling Indian merchandise. They generally live with Indians in New Mexico and Arizona through the summer and acquire most of their stuff by trading with them.

Little John claims to be part Blackfoot himself, and one is apt to believe him when he puts on his buffalo headdress with feathers and his clawtooth necklace. He is promoting a record that he and his group, Insight, have just made, at considerable cost to himself. "We're somewhere between the Grateful Dead and the Beatles," he announces. More interesting, perhaps, is that he supplied the Indian props for The Legend of the Lone Ranger.

Resting against the side of the bus is a large round mirror with a frame of dark wood. My heart, still mourning the loss of the rocking chair, begins to thump hopefully. Little John bought it earlier from another dealer, though he doesn't usually carry such items. He says he'll give it to me for \$15; too scared and inexperienced to talk him down (where is Zekos when I need him?), I accept. A pretty good deal, Zekos says later, even though the mirror isn't beveled.

Giddy from the lightening of my wallet. I shell out another 50 cents for a green-clay marble that Little John claims is 100 years old; I put it in my pocket as a good luck token. A few tables down, my good luck proves itself as I discover an American walnut box that looks as though it was used to hold cigars, or perhaps a sextant. Zekos gets it for me at dealers' discount - \$2. It is only 11 o'clock and I've been up for seven hours. I've spent almost \$20, and I am growing reckless. I decide to go look for the companion who has accompanied me on this trip.

I have been concentrating on inanimate objects for so long that my eyes need to adjust to watching people. I scan the rows for Cynthia but find myself continually diverted by some oaken chest or some sterling silver compact. My eye is drawn to a spectacular photo of Elvis Presley in a gaudy silver frame resting on the same table as a glittering pair of ornately decorated silver high heels. A buxom woman in a purple tank top looks bored behind the table. I contemplate buying the shoes.

Luckily, about this time I find Cynthia. It is difficult to recognize her at first because she is struggling with a large metal sign that is almost as tall as she. The sign, an old advertisement for Sunbeam bread, features the cherubic face of Miss Sunbeam. Cynthia is ecstatic. "I grew up with Miss Sunbeam!" she says. She has also bought a vase in the shape of an old Victorian boot. For a friend with a shoe fetish, of

We make our way to her car, a small Toyota, grappling with our souvenirs, only after Cynthia gets Zekos's approval of the price she paid for her sign. Pino, who has stripped down since this morning and is now wearing shorts and a baseball cap, smiles at us indulgently as we pass.

Both Cynthia and I drive away from the market raving about all that we saw and overheard, comparing notes and exchanging stories. I didn't think it was possible, but I missed a lot of things she remembers, and vice versa. But it doesn't matter. Maybe next time I will get my platform rocker.



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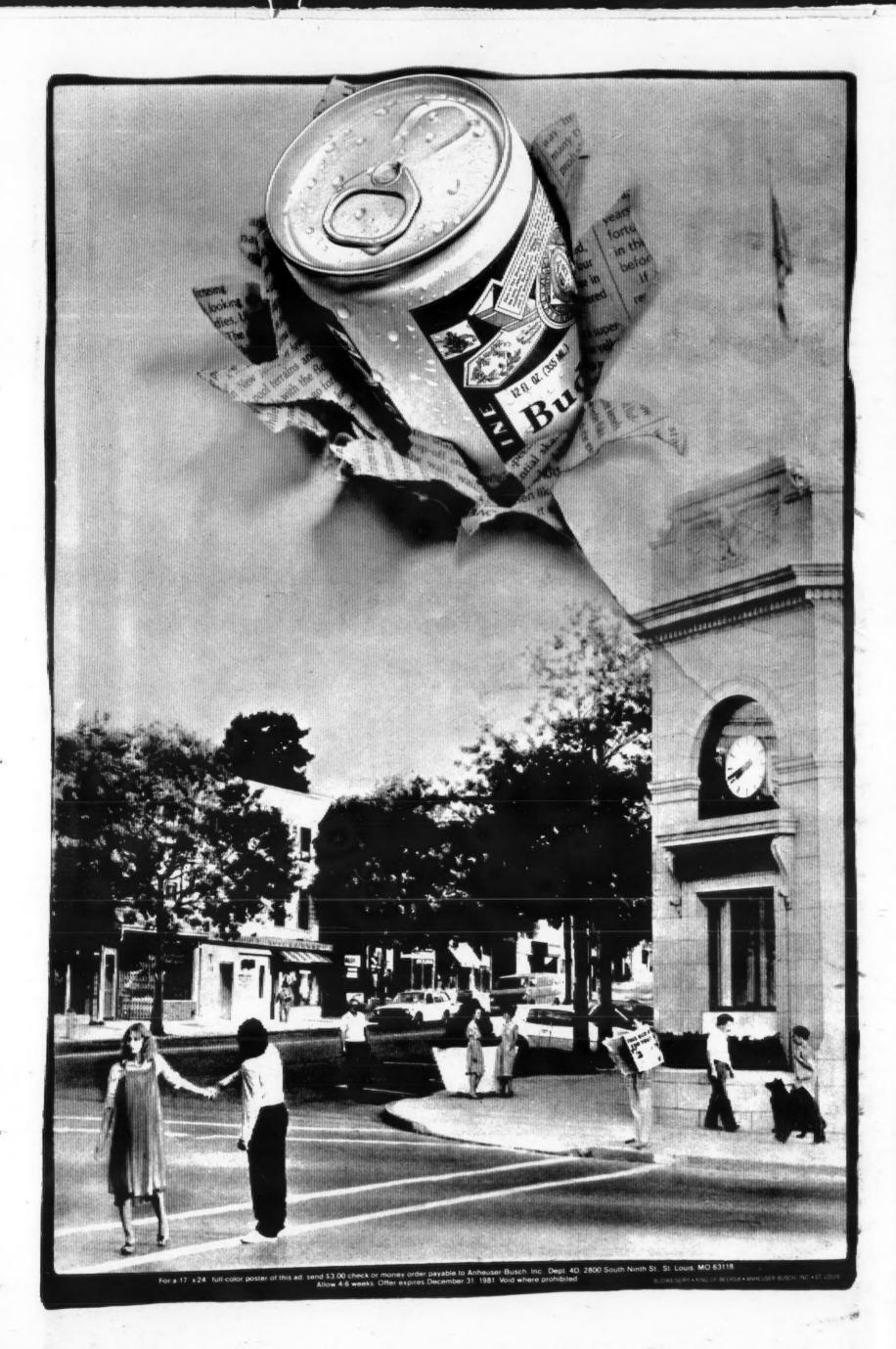
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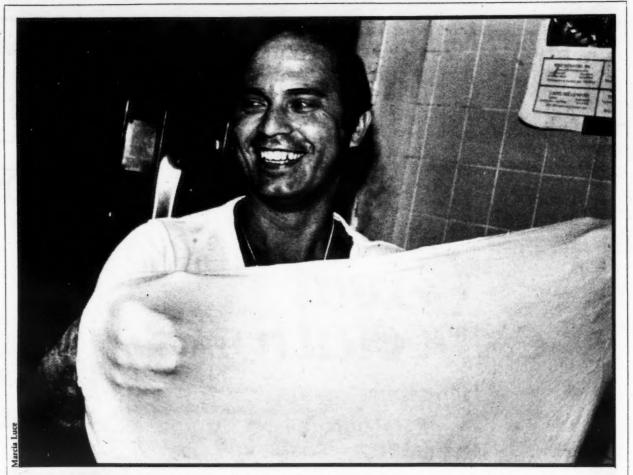
LIFESTY BOSTON

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Hard times for the good life



by Jeanne Kristaponi



ROLLING IN DOUGH

There's something about a drippingwith-mozzarella or loaded-withpepperoni-and-mushroom pizza that makes eight out of 10 people orgasmic. I haven't quite figured out whether it's the primal urge to eat something really messy with our fingers or whether it's just the happy marriage of cheese and sauce. Or maybe it's simply that for harried working people, pizza provides a quick, easy, and nourishing meal (even nutritionist Jane Brody says so).

Okay, so now I've got your mouth watering, and the lines at Regina's, Santarpio's, and Bel Canto are just too long. Even if you've never made a pizza in your life, don't despair. Stop in a yetunnamed shop (it used to be Al Capone's Pizza) at 100 Blackstone Street in Haymarket, and pick up

ready-to-cook pizza dough, the real, easy-to-throw-in-the-air Italian stuff. You can buy 17½ ounces — enough for one large pizza — for 50 cents, which is cheaper than buying yeast and flour. All you have to do then is provide the sauce and cheese and whatever else is on your fantasy pizza. It sure beats waiting for dough to rise when you need dinner in a hurry. But in case you can't wait, this joint also has yummy slices ready to eat.

- J.K.



REAR GUARD

As experienced cross-country bicyclists will testify, sitting on a sticky, rock-hard, leather bicycle seat for a long period of time is not easy on the ol' tush. Even if you've only a short commute to work, you might be more inclined to pedal every day if your bike seat were adorned with one of Eddie Bauer's plush sheepskin bicycle-seat covers. The feel is so sensuous you might even turn into a bike addict — just think of all the gas money you could save

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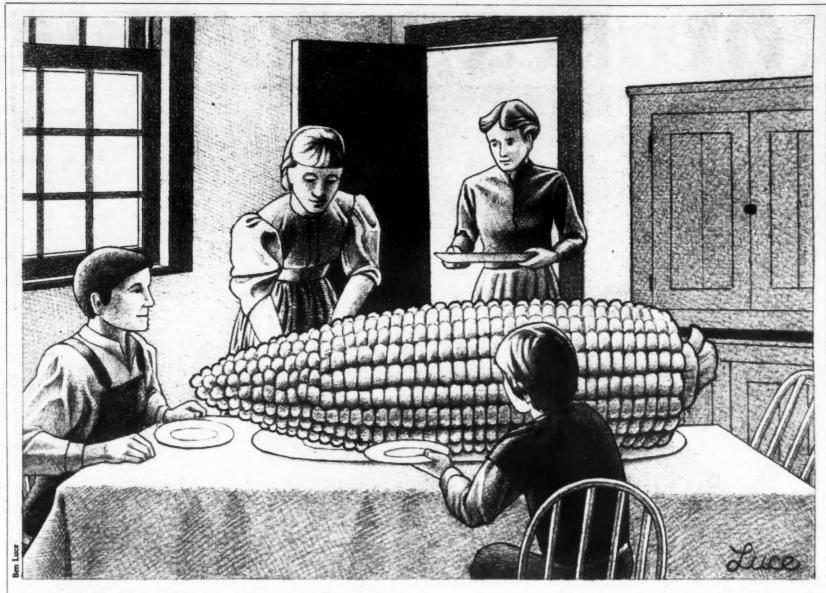
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- J.K.

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Classifieds



VEGETABLE MATTERS

A report on August's produce

Slippery hot, that's what it is. And the more you sweat, the less appealing food is, at least those heavy dinner items. No, beef just doesn't create any excitement in August, not compared to the sensuality of full immersion in a slice of watermelon, or that of fully ripened peach nectar dripping off your chin.

August is the prime season for fresh produce —

August is the prime season for fresh produce — which is just as well, since little else appeals to the summer appetite. As the country's growing season develops and matures, the market changes, with the loss of the early arrivers, the addition of new delectables, and the peak of the season for several old friends.

But the big news these days is how we almost lost California. The threatened quarantine of California produce because of the pesky Mediterranean fruit fly would certainly have wreaked havoc on the US's fruit supply. The problem actually started last summer, when the Med fly settled into Santa Clara County; this little beast can withstand a wide temperature range, and it likes to munch on some 250 different plants. The female punctures the fruit and injects 300 to 400 eggs under the skin; the fruit, without showing outward signs of damage, begins to deteriorate immediately after picking. As for eliminating the Med fly, the best idea was the release of sterile males; unfortunately, someone screwed up and released a big shipment of fertile males, thus precipitating a new influx of flies. Fruit was shipped from trees in the largely suburban area of Santa Clara, and the ground was sprayed with Malathion. Any pesticide affects the central nervous system to some degree, and you should be cautious, especially in the case of aerial spraying. But Reagan's Republicans are out to make Brown's Democrats look bad, and a few hundred thousand people have gotten caught in the middle.

All this commotion in California will affect us very little right now (assuming there isn't a statewide quarantine), especially since August marks the beginning of our local harvests. Plentiful loads of locally grown vegetables are streaming into Boston. The great benefits here are fresh produce for the consumer and financial support for the Massachusetts grower. There's no doubt that produce harvested close to home gets to our table faster, fresher, more flavorful, and more nutritious. The best source of farm produce is, quite obviously, the farm, and the Massachusetts countryside is dotted with farm stands. For those who can't get out to the country, the country comes to town in the farmers' markets. Harvesting their produce that morning, local farmers haul their goods to town once a week; for more information on locations and times, phone the Massachusetts Department of Agriculture at 727-6632. Another good source of produce directly from the farm is the food co-ops; unlike most

commercial stores, the co-ops have arrangements with local farmers and, as always, have prices way below those at the supermarket. Although farmers' prices are not that cheap, the quality is excellent. And it's important to remember that without direct sales to the customer, most local farmers would soon be out of business. So keep this in mind as we travel through the seasonal options.

Fruit

Peaches are booming out of North Carolina. All these varieties — Lorings, Blakes, Washingtons, and Rio Osos — run large and are quite tasty. Peaches are at their cheapest, so if you're going to can or freeze some, now's the time. The New Jersey peach harvest is about to start up, but stay with the Carolina crop for as long as you can (the end of one harvest is generally sweeter than the beginning of the next). Pennsylvania, which also has a pretty good eating peach, will start sending up fruit by mid-month. This is also the time to start looking for local supplies. And I mean looking — few arrive through the commercial outlets, so a trip out west to the town of Harvard is your best bet.

Not much has changed with nectarines - they just keep getting better. Prices and supplies are holding

Still available in August are the many varieties of California plums: the dark Queen Annes and Nubianas, the purplish El Dorados and Presidents, the red Simkas and Casselmans, and the yellowish green Kelseys. They are fairly inexpensive, so try a few of each until you hit upon the type that makes you sit up and take notice. Remember to buy large ones, and wait until they are ripe (no green spots) before digging in. Like local peaches, local plums come in late and are in short supply, but if you can find them the search will have been worth it. Try the southeastern part of the

Apricots and cherries have passed. Apricots have such a short season, and we're so far from the California crop, that they could easily have been missed. This wasn't a great year for cherries: there was too much rain during harvest time up in the Pacific Northwest, our principal source of the little flavor balls. What supplies we did have were substantially affected by the moisture — flavor wasn't rich and shelf life was shortened. (Ironically, last year's crop under the ash of Mount St. Helens was more substantial.) Suppliers had to switch prematurely to the drier orchards of Utah and Idaho; these produce a good Bing cherry, but they're just not a major growing area.

Turning from the bust side over to the boom, we're getting tons of grapes out of Northern California, with many varieties to select from. Although they're less convenient, grapes with seeds generally have a superior

flavor. You might try the purple Exotics, the red Queens, and green, delicately flavored Italias. The prices on these sweet grapes will hit bottom around mid-August. For those who prefer seedless grapes, the green-Thompsons are near their flavor peak. Watch for a small red seedless grape called (get this) the Flaming Red Seedless. It's much sweeter than the greens, but this is only the third year for the new hybrid, and supply is erratic. Still, they'll be around until October, so if you find a bunch try them out.

Blueberry prices are going up, primarily because the New Jersey deal is all played out. Commercial supplies from Michigan are following on Jersey's heels, but what will keep your mouth watering blue are the unsprayed berries from Massachusetts and Maine. You'll find only a trickle of the New England blues in the commercial stores, so you may have to head for the brambles yourself. Apart from the source, co-ops are the best outlet for New England berries.

All the East Coast strawberries have passed through their season, so we're back to the California crop. Although these berries will be around until Thanksgiving, dead summer is not a good time for them. Heat takes its toll on strawberries, so be careful.

Mangoes out of Florida are still luscious, and limes are dirt cheap. California avocados are also still a great deal — quality is prime and prices are way down.

By the end of the month, the new crop of apples will start to arrive. Summer is a lousy time for apples — they only hold up for a short time, and they don't have much crispness. As long as they are harvested in hot weather, you should either stay away or go slow (and then only with tasting first). The Lodi apple, a fairly hard green apple from New Jersey and Massachusetts, is pretty good for cooking, but who wants to cook in August?

Vegetables

Hot-weather vegetables are streaming in from the countryside. Corn, tomatoes, peppers, cabbage, and summer squash are grown in sufficiently large quantities by local farmers to satisfy demand.

Sweet corn is one of the major crops of our region. There are several different varieties: white, yellow, and mixed. Although sweetness depends more on growing conditions and freshness than on breed, many people seem to favor the mixed butter-and-sugar variety. Freshness is the prime consideration in buying corn Massachusetts has very few hydrocooling facilities (cold-water baths that take the field heat out of the produce), so we have to move fast. Corn at the stands is picked an hour or two before selling; corn in small stores and co-ops is picked early in the morning for sale by noon. It's preferable to eat the ears by evening, and imperative to eat them within two days. Don't overstock, just buy often. Supermarket corn doesn't compare, since it has to go through a warehouse system that delays its getting on the shelf. Big kernels usually indicate that the ear is overgrown. Small kernels (as distinct from the simply immature) generally taste sweeter because they are less starchy. Missing kernels near the tip of the ear indicate that the plant got less Continued on page 12

Great expectations



Benita Bike: "My accomplishments will stand for my life and what it was worth.

by Barbara Wallraff

ot so very long ago, newspapers and magazines were full of stories about young people rejecting their parents' traditional goals. These people were drifting off to Haight-Ashbury to take drugs, panhandle, and sleep wherever and with whomever was convenient; then they were moving to Canada to escape the draft; then they were going "back to the land" on rural communes; then they were becoming Hare Krishnas and Jews for Jesus and macrobiotic and openly gay and whatever else their parents weren't.

Then came the tales about how materialistic and ambitious the new crop of college kids seemed. There came the women's apologies for starting to wear makeup and high heels, for becoming mothers; the men's apologies for wanting to settle down, for taking "straight" jobs; and everybody's apologies for beginning to shave again.

Just lately, everywhere you look, from Parade to the New York Times Magazine, you find that the traditional trappings of the American good life are now beyond the financial reach of much of the younger generation of adults. "The dynamics of the situation suggest continuing limitations on our lives and prospects limitations that Americans have not faced before," said the Times Magazine, in June. "The traditional American dream . . . is rapidly fading for most young couples. High interest rates and

it," said Parade, in July. Yet at the same time, traditional values are on the upsurge, at least according to Ronald Rea-gan, the Moral Majority, and so

inflated house prices have killed

What is going on here? What's become of the good old traditional American good life?

In 1932, Herbert Hoover successfully campaigned for the presidency with the slogan, "A car in every garage and a chicken in every pot." In 1970, 82.5 percent of households nationwide (76 percent in greater Boston) had cars. Nobody thought to ask about garages. However, American per-capita chicken consumption for 1970

was 41.4 pounds. In 1937, life expectancy in the US was 60 years. In 1970, it was about 71 years.

In 1940, about 45 percent of all homes lacked full or partial plumbing. In 1970, 94.5 percent (97.3 percent in Boston) had full or partial plumbing.

In 1945, on August 6 and 9, the US dropped atomic bombs on Hiroshima and Nagasaki, killing hundreds of thousands of people. By 1970, enough atomic and nuclear weapons (not to mention nuclear fuel for "peaceful" reactors) had been stockpiled to wipe us all out, though no more

had been used in warfare. In 1954, Washington (DC) began to end its de jure racial segregation of schools and public facilities. In 1974, the Boston public school system began to eliminate de facto segregation.

Altogether, these little factual tidbits suggest modern America's grandest tradition: in the long run, Americans have had more and more, bigger, stronger, and more equal. Unfortunately, in the short run it doesn't much look that way. No up-to-theminute comparisons for the statistics above exist, which leaves us to draw unofficial, subjective conclusions on all counts about how things are going. Such

There has been a noticeable scaling-down in the size of the average car, but the roads seem to be clogged with as many cars as they were a decade ago. At least around Boston, land is too valuable to use for private garages; no increase in the number of those. If there's been any change in chicken consumption, it's that people are eating more of it, what with the high price of red meat and the new popular wisdom about what it does to our arteries, the boom in Kentucky Fried, the McDonald's Mc-Chicken - yep, more chicken.

Technological marvels in health care as well as new information about what's risky to eat and inhale and do continue to come along. The information is often contradictory, and many of us ignore it. But there's no reason to suppose that life expectancy has peaked.

People haven't yet taken to selling their (or their landlords') bathtubs and toilets to make ends meet. But is anyone having plumbing newly installed? New houses being built have bath-rooms and kitchen sinks, but a few people are moving into unimproved industrial lofts. The percentage of homes with plumbing probably hasn't changed much.

There are even more nuclear weapons in the world today than there were in 1970. Of course, it doesn't take many.

As for racial equality, well, there was the Bakke case, whose significance to the larger issue is still being debated Nationwide, plenty of affirmative-action guidelines have been developed and implemented, sometimes under duress. In the Boston public-school system, the import of such guidelines recently has been in dispute, as the school committee and Judge Arthur Garrity have disagreed over which color administrators to lay off in the wake of Prop 21/2. As of this writing, the outcome is uncertain.

To generalize from these standards, then, life in America hasn't gotten manifestly worse over 10 years. Now since those are the standards we started out with, it's only fair to offer "no change" as an answer for those who like to perceive the cup as being half-full. They may wish to skip the next four paragraphs. We have seen the prices of

everything inflate alarmingly over the past decade. From 1977 through 1979, the costs of owning a home rose 15 percent faster than the fast-climbing Consumer Price Index. The median price of a house is now \$84,000, and an \$80,000 house purchased today could easily cost its owners \$280,000 before they're through paying for it. The increases in the prices of oil to heat the home and gas to run the car are legendary. The cost of the medical care that has lengthened our lives has also

By comparison, the falling prices of pocket calculators and small computer systems just haven't seemed that important. Nor have the increases in our paychecks due to inflation seemed to compensate fully. Not to mention how many more of us are out of work.

And then, there's the divorce rate, the violent-crime rate, the level of environmental pollution, the juvenile-delinquency rate, the number of salespeople who act nasty or useless, the number of T strikes and teachers' strikes - all seemingly up up up over the past

Although these changes may not prove that we're beginning to experience a long-term erosion of our material standard of living and the quality of our lives, they make for a pretty broad hint that our famous rising expectations have little basis in reality anymore. Of course, people can still expect their circumstances to become more comfortable as they get older. Rising expectations are for the long term, and their breakdown means that there's no reason to expect that the next generation will have it any better than we do. Yet that's a change. A serious one. Rising expectations may well be the most important thing we've had to surrender lately. As a society, we're there. We're where our expectations were rising to.

In this economic and social climate, "traditional values" and the "traditional good life" have come to mean fairly specific things. The values described by the slogan are represented by such further slogans as "God and country" and "home and family." The way of life these phrases somhow translate into is that of two-parent, single-income, middle-class families who live in fully detached houses and have senses

of "decency" and "morality." However, "traditional" itself has another specific implication. While it hints at something warm and cozy and admirable, it almost always describes things that people don't quite agree upon anymore. For example, combining flour and sugar and eggs and so on didn't strike anyone as the "traditional" way to make a cake until cake mixes caught on. Similarly, there was no need to label mid-dle-class working men and house-

We're beginning to experience a long-term erosion of our material standard of living and the quality of our lives, which is a pretty broad hint that our famous rising expectations have little basis in reality anymore. They may be the most important thing we've had to surrender lately.

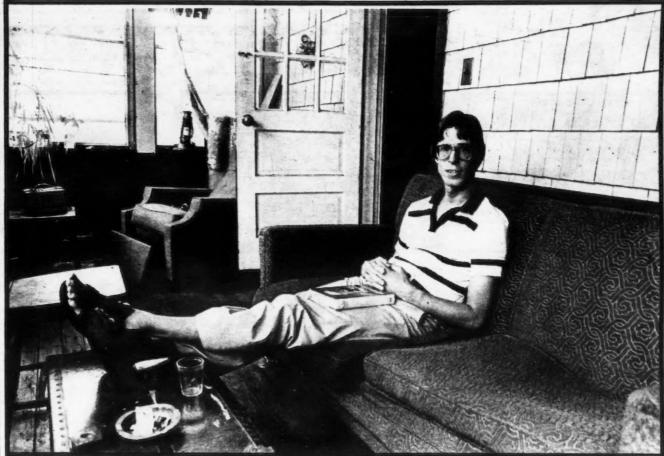
wives who had kids together and in wedlock as "traditional" until people who didn't live that way — or even want to live that way — infiltrated every walk of life. Either it makes sense, given the prevailing conditions of your life, to make your cakes from scratch, or it doesn't. Either living a certain way feels right, or it doesn't. "Traditional" may suggest individual preference, but that suggests that there are other opinions.

Beyond that, "traditional" is a vague word, a gloss. In other times within memory, it has been acceptable to speak of fomenting revolution as "following in the founding fathers' tradition." The work ethic is another tradition that doesn't quite jibe with putting God, country, home, and family before all else. Individual freedom is yet another. Is the God and country and home and family tradition the best we have to offer? Is it worth its price of admission, which — contrary to our expectations — has been getting higher and higher?

Questions such as these, people answer with their lives. For this article, four individuals and one small group of women were interviewed about their ways of life and their aspirations. These people were chosen because their circumstances are quite distinct from one another's and because they seem, to people who know them, to have made definite choices about their ways of life, to have set goals, to be actively in pursuit of the good life, however they define it.

Judith Newman lives in Lexington with her lawyer husband Paul and their two sons, age nine and five. They own their home, and Newman chooses to spend her days taking care of it and the boys. Not that she's the stereotypical June Cleaver housewife. She used to work as an administrator for a Peace Corps

Hope and determination at WEAVE



Larry Elle: ''I don't think the good life is something different that's out there that individuals can get on their own.

training program, she was in her mid-30s before she had her first child, and she's four years older than her husband.

Newman is satisfied with her life as it is. "Right now we have pretty much everything we need," she says, with a hint of apology. Yet at the heart of the good life, she believes, are non-materialistic concerns: "It's fairly simple — inner contentment. A strong family life and good health. My husband and I are pretty simpatico about this. We're primarily family oriented."

When she's asked what possessions signify the good life to her, Newman says, "We just don't think in terms of saving money to buy possessions. My husband, even more than I, thinks in terms of using money to free us up." She says she's proud of Paul for earning "less than he could" in order to hold a job that he likes and believes in. She refers to those things she still sometimes wishes for as "whims" — they range from a summer house and a maid to better raspberries to be coaxed from the raspberry

bushes in the yard. "The possessions we might want come from the things we want to do," she explains. "We get our greatest pleasures from doing things with one another, enjoying one another." And she keeps returning to the theme: "I really don't worry about having more or having bigger of anything if I'm satisfied within myself."

Newman's point of view may be scant comfort to those of us who envy her that house, the yard with the raspberry bushes, and so on. Nevertheless, she demonstrates that the goal of home and family is not just for those who can't think of anything else to do, that unceasing acquisitiveness is not part and parcel of the dream, that the grapes are not really all sour. "When you sit down at the dinner table and you know you're all feeling great and your kids are doing well, it's just such a good feeling," says Newman.

Like Judith Newman, Larry Elle says, "I feel I already have all the material things that I need. And he considers himself "fairly happy — I'm enjoying my work, I have a love life. I have friends. But unlike Newman, he is single - at the age of 37, he shares a rented Cambridgeport house with a roommate. He was for a time a staff member of the Radical Philosophers' News Journal, and he compiled and edited Not So Long Ago, a book of oral histories by local elderly people, published by the City of Boston in 1980. Now he works as a counselor of emotionally disturbed adults and on creating a video-tape documentary of elderly social activists.

Says Elle, "I don't think the good life is something different that's out there that individuals can get on their own. I think you can get closer approximations and that my vision is somewhat different from many other people's. I think I have to have a sense of purpose and I have to have love. I think my particular purpose is wanting to see a better world created than the one I was born into. And I believe that more engagements with people will come from making a better world than from simply the private pursuit of pleasure. If the good life means creating a loving and supportive community, then you're in the good life when you're working toward that goal, even though it may be generations before you see that goal realized.

"I'm not an ascetic," Elle adds.
"I get a lot of pleasure out of

sensual things." When he's asked whether there aren't possessions he'd like to have, he says, "One would be to have leisure time. That's a 'possession' I would pursue. I want to travel to Mexico and learn Spanish. That's the

kind of 'possessions' I think of."

Elle likes coaxing tomatoes in the rented yard the way Judith Newman likes coaxing raspberries. Explaining the similarities between his point of view and that of more traditional members of the middle class, he says, "Some people get to choose what their lifestyles will be; they have several different options. In many respects, the good life is an option of those who have either fewer responsibilities or more income than others."

If that's the whole truth, then the participants in the Women's Educational and Vocational Enrichment (WEAVE) program, headquartered in Roxbury, are hopeless. But they don't feel that they are. Most of them express hope and even determination.

Says Gloria Limon, intensely, acting out her words with gestures, "If a little plant of grass can break a rock, can break through cement — if something so weak can do that, how come we can't do something like that?"

Limon, 27, is one of five women currently enrolled in WEAVE. The program was designed particularly to help women with histories of drug addiction and alcoholism, though, according to project director Sandy Stein, it's open to pretty much any Roxbury or Dorchester woman who "has been out of the workforce for some time, is committed to wanting to work, and is drug-free at the time." The current 12-week session of WEAVE began with 10 participants; of those who are no longer in the program, one was brutally murdered, and another fled town to escape further abuse from her children's father, says Stein. Of those who remain, four are willing to describe visions of the good

Says Karen Harris, 23, "I would like to be a computer programer and live in a duplex — not a big house or anything. I want a couple of kids — I don't have any. I want an expensive dog. I want a poodle — those aren't expensive, but I like poodles. And I would like to travel. That's about it."

Says Donna Franklin, 28, "Being comfortable in life. Having a decent job for decent Continued on page





Consumer update

Marketing, moving, and readers' complaints

by Elaine Pappas-Graber

onfused by the recent barrage of claims to have the cheapest food prices in town? You're not alone. As supermarkets lock shopping carts in a price war for your business, it becomes harder and harder to distinguish true savings from mere window dressing.

From one trench, Star Market boasts

From one trench, Star Market boasts that "it costs no more to buy a week's food at Star than at any other regular supermarket." Star even challenges you to prove it wrong with a "double-the-difference" guarantee. From another trench, Purity Supreme touts its "every-day low prices." And scattered about the battlefield, such food warehouses as Heartland and Edwards have said they can cut your grocery bill by a third.

Each store backs its ads with surveys.

Each store backs its ads with surveys. But last month the Boston Mayor's Office of Consumer Affairs and Licensing (MOCAL) challenged Star's claims, calling them "unclear and misleading." The MOCAL's chief complaint was that the store's survey was restricted to Star shoppers who had seen ads and therefore might have tended to purchase sale items. The Massachusetts Attorney General's Office is reviewing the matter; it has also warned the food warehouses about their advertising.

Yet the point to remember is that no single store can provide the best buys on everything. Not even a warehouse outlet. Warehouse stores work with a low overhead — no-frills shopping — and a limited selection of merchandise purchased through manufacturers' promotional deals. Those same deals are available to all stores, which is why you'll sometimes find the same product on sale in traditional supermarkets at the same time.

Just two weeks ago, I conducted an informal survey of items in Edwards and Heartland stores around the Cambridge/Somerville area. Eleven of the 25 products I checked were available at the same or lower prices in Stop & Shop or Star Market stores. That's why the MOCAL suggests you shop at a variety of places. "You should cherry-pick the best value each store has to offer," said Edgar Dworsky, the MOCAL's food-shopping expert. Get to know the prices. Dworsky suggests reading all supermarket ads and stocking up when you see special values. "If you think money-market funds are a great investment at 16 percent, just imagine the guy who stocked up on peanut butter at 99 cents a jar last fall," he said.

Dworsky also believes you have to "give up brand loyalties," if you really want to dent your food bill. That means substituting store brands or generic products for national name brands.

Such substitutions may require tradeoffs, though. As a general rule, store
brands usually cost more than generic
products and less than brand names.
Trade sources agree that if a store brand
carries the supermarket's name, it's
probably just as good as its brand-name
counterpart. If it goes by another name,
the store is probably less proud of its
quality. For example, Stop & Shop offers its high-quality brand under the Stop
& Shop label and sells its inferior store
brand as Sun Glory.

Generic products are another matter. These goods are actually lower grade, by US Department of Agriculture standards, and therefore cheaper in price. But the government often grades foods by looks and not by taste or nutritional value. You may find that a generic canned fruit — US Grade B because of its color and shape — tastes just as good; and it's better for you, since it's packed in a less sugary syrup.

Star Market feels so confident about its generic products that it guarantees the national brand free if you don't find Star's No Name product offers "the best value for your money."

value for your money."

Still, just how much you'll slash your weekly food bill depends on how much effort you're willing to put into shopping. Dworsky observes, "Not too many people take the time to make comparisons. They view food shopping as a drudgery, and they pay for it."

Moving update

The annual moving rush is now upon us. But this year, household movers can compete for your business as never before

The reason is the Household Goods

Transportation Act of 1980, which was signed into law last October. The act aims to increase competition, as to both price and service, among interstate movers by reducing the amount of industry regulation.

Movers may now raise or lower their rates by as much as 10 percent without the approval of the Interstate Commerce Commission (ICC), and by as much as 15 percent if the ICC gives its approval. They may offer price discounts and binding estimates, as well as a variety of special services forbidden in the past.

So if you are about to change your address, these are some of the new features

you might expect to find:

— Binding Estimates. Movers may now provide you with a binding estimate of what it will cost to move your goods. According to the ICC, such estimates must state in writing the exact charges and services to be rendered. The price your mover quotes is the one he must honor. Bekins and North American Van Lines were among the first to offer binding estimates this past spring.

In the old days, non-binding estimates were the rule. If the estimate proved low, you had to cough up the additional loot

or the mover could hold your furniture hostage. In fact, according to the ICC firms tended to give low estimates just to get your business. Non-binding estimates also made comparison shopping extremely difficult.

The new law does allow movers to charge a fee for binding estimates, but industry sources say most movers are not tacking one on. The few that do generally ask for \$25

— Guaranteed pickup and delivery. The new law also permits movers to guarantee that they will pick up and deliver your goods on a particular day. If they fail to meet the agreed schedule, they must pay you a predetermined penalty or daily fine.

In years past, most carriers would pay "inconvenience expenses" for motels, meals, and such caused by delayed pick-up or delivery. But this new penalty is in addition to those expenses.

Bekins was one of the first movers to make such an offer — it guarantees to pay a \$100 penalty for each day your goods are late. Although the law allows movers to charge for this guarantee, industry sources say most are not doing so.

- Full-value protection. Before the Household Goods Transportation Act of 1980, movers were liable only for 60 cents per pound for any goods they lost or damaged; whether this amount covered the cost of replacing or fixing your goods was irrelevant. If you wanted additional coverage (\$1.25 per pound) you had to pay for it. But now movers can offer you protection based on the actual cost of replacing or fixing those damaged or lost possessions. This protection can be costly, but it does provide security when the items you are shipping are valuable. For this coverage, industry sources cite an average price of 75 to 85 cents for each \$100 of goods. Some companies are also incorporating deductibles, so that you would have to pick up, say, the first

Remember, though, that you do not have to buy this coverage. Under the new law, movers are automatically liable for up to \$1.25 per pound on any goods they

lose or damage.

— Pricing by volume. You may not necessarily benefit from all the changes brought about by the new act. For example, movers may now price a job by the space your goods occupy as opposed to by weight. Consumer groups are extremely wary of this pricing method because it is all too easy for a mover to make your shipment take up more van space than it has to. You might want to steer clear of firms that price by space.

clear of firms that price by space.

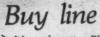
— Consumer Protections. The Household Goods Transportation Act of 1980 provides some added protection in cases of weight-bumping and in settling disputes. Weight-bumping is an old ploy some movers used to boost the price by adding weight to your shipment. The act now makes such a practice a federal crime—anyone found guilty can be fined from \$1000 to \$10,000 for each offense, imprisoned for up to two years, or both.

The act also gives moving companies the incentive to set up their own dispute-settlement programs by forcing movers without such programs to pay your legal fees if you take them to court and win. In these programs, movers are also required to respond to a complaint within 60 days of its filing.

However, the moving industry has won a court stay against the introduction of some other protections and operational procedures mandated by the new law. The US Court of Appeals will hear arguments and render a decision by this fall.

Consumer watchdog

Send your consumer complaints to the Continued on page 10



Massachusetts Blue Cross-Blue Shield will rebate \$100 to mothers who leave the hospital within 24 hours of a normal delivery. Called "The Incentive Plan," this

Called "The Incentive Plan," this idea was developed by Massachusetts Blue Cross-Blue Shield in conjunction with the Melrose-Wakefield Hospital. The purpose of this year-long pilot program is to try to reduce the length of hospital stays for obstetrical and gynecological admissions — and the accompanying costs.

Any woman with Major Medical

coverage who gives birth at Melrose-Wakefield Hospital and is discharged within a day of the delivery can qualify. Besides the \$100 rebate, Blue Cross-Blue Shield sets aside an extra \$100 for follow-up care not covered by insurance. The plan also provides for two home visits by an obstetrical nurse and five days of

homemaker service.

If "The Incentive Plan" is successful, it will be offered at other Massachusetts hospitals within the next year.

For further information about the plan, contact Massachusetts Blue Cross-Blue Shield, 100 Summer Street, Boston 02106.



The fat & the lean

A rib and chili report

Chili City, 129 Brighton Avenue, Allston; 254-9705; open Tuesday through Friday from 11:30 a.m. to 10 p.m., Mondays until 8:30 p.m., weekends after Labor Day; no credit cards; no liquor; street level access, open floor plan.

Jimmy's Ribs, at the Blue Bayou, 317 Washington Street, Brighton Center, Brighton; 254-9640; open Wednesday through Sunday from 5 to 10 p.m.; no credit cards; full bar;

one step up. Also at Whitney's, 37 Boylston Street, Harvard Square, Cambridge; 354-8172; no credit cards; full bar; street

Simco's by the Bridge, 1509 Blue Hill Avenue, Mattapan; 298-9513; open daily from 9 a.m. to 2 a.m.; no credit cards; no liquor; sidewalk access; take-out only.

by Robert Nadeau

ninance and weather again make chili and ribs top topics for research in basic eatology. As in many vital matters, there are contending schools of thought. All serious scholars agree that the eternal standards of chilihood and ribdom are universally violated despite the increasing commercial availability of the important bowls and racks.

Let us restate fundamentals: barbecued ribs are slowly broiled over coals, then slathered with a tomato-based hotand-sweet sauce. Columbus discovered this practice among the Carib Indians, and there have been no improvements since. Chili con carne is stew composed of beef, chili pepper, water, cumin seeds, and garlic, with beans on the side. It is amusing to consider minor variations, but it is sacrilege to add tomatoes or other sweet vegetables

Why cannot restaurants reproduce

these simple recipes? Neo-Platonists surmise that mankind can aspire only to approximate the archetypal chili and ribs, as though catching the aroma of chili cooking in a distant cave. Marxists aver that these are working-class dishes that can be made universally available only under socialism. Supply-siders opine that excessive environmental regulation limits the natural proliferation of hickory-fired barbecue pits.

Adventists warn that God's plan is to barbecue us all. Fundamentalists thunder that God intended no tomatoes in chili. Meanwhile Boston restaurants throw tomatoes into pots of chili as though it were spaghetti sauce.

I myself have preached hellfire and brimstone against tomatoes in chili for seven years. At last, I found Chili City, in

Brighton, serving chili without tomatoes. Alas, they use celery and green pepper. And they stint on the hellfire and brimstone, so the celery is the dominant flavor. You get a pleasant, fresh-tasting beef-and-bean stew. But it ain't chili. It costs \$1.75, \$1.95 with rice, \$2.15 with cheese (mozzarella), and \$2.35 with rice and cheese. Since cheese now costs more than meat, these are excellent prices. My recommendation would be to raise all prices a quarter and reinvest the proceeds in a good brand of chili powder.

The other house specialty is chicken wings "baked in orange sauce & served rice" (\$1.75). You get four whole chicken wings, but the orange-sauce effect is mostly obscured by grease. The grease probably is used to prevent burn-ing, since orange sauce is often sweet, and sugar burns. But this is unpleasant eating. The menu concedes only that it is Very Messy - Take Lotsa Napkins,' which attempts to make the grease an entertainment extra but begs the flavor question. Here the classic etiquette of barbecue - broil first, sauce later - would restore gastronomic decorum.

I take pains with Chili City because it is so obviously sincere about using good ingredients, and so obviously undereducated about cooking. The iced tea is orange pekoe and Darjeeling, but it's thin. (The coffee is Colombian, and ex-cellent.) Friendly people work behind the counter. Chili City is small (10 tables) but striving. I do wish they'd reconsider the racial stereotype in their advertising - a bandito-type Mexican saying, "Hey Gringo, Chili City ees open!" Chili is from Texas. Besides, it never has celery in

Closer to godliness are the ribs served by Jimmy's Ribs, at the Blue Bayou Bar, in Brighton Center. Apparently Jimmy intends to wholesale and has franchised another setup in the Whitney, a working-class Cambridge bar. My observations are based on two racks of ribs from the Blue Bayou, a bar that has mostly men with tattoos in it. Tattoos are pretty much a la mode in rib joints, but many women will be more comfortable with a take-out

The menu is simple: a full rack is \$7.86, a half rack is \$3.99. The ribs are given 10 minutes finishing school on a lava-rock grill, then brushed with a sauce that tastes to me like a commercial standard with some extra hot sauce. The literature stresses "originated in Chicago," though Jimmy is an Asian. I took him for Vietnamese, but he recently told a talkshow audience he is a Japanese Jew. No matter, these are all rib-eating peoples,

Continued on page 12

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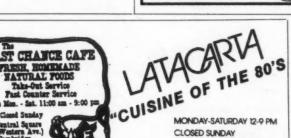


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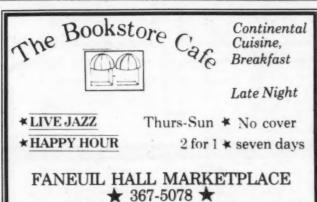




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Life/Sentences Mean streets

by Anita Diamant

t's a slow burn. Ninety-five degrees plus the exhaust from air conditioners just adds to the heaviness of city air that is already 89 percent water.

White man in a truck yells out, "Hey, gorgeous." Black man approaching on the sidewalk says, "What's happening, mama?" Integrated construction crew on the corner stops work, someone whistles. Someone else sucks at the air, a parody of kissing. Suddenly, it's even hotter.

A friend bought herself a cool cotton dress for the worst days of summer, but now she wears a sweater over it to and from work. She didn't cover up during the hottest day of the July heat wave. On her way home, she walked by a group of men sitting on a shaded stoop; they were talking, laughing. When she passed, their conversation stopped dead. Her temperature rose. She kept walking. Their eyes followed. She says that she was tempted to pull the dress up over her head and yell, "See? See? You never saw a woman's body before? Look!" She said nothing. She wears her sweater and steams. She has a recurrent fantasy about delivering a round of machine-gun fire to quench the gawkers and the screamers.

Even on the days when the TV weather twits warn the old and the infirm not to venture outside, I see men dressed in blue jeans, with long-sleeved shirts rolled to the elbow. They wear shoes and socks. I envy them. If I tried that, I'd suffocate. I've read that women don't sweat as readily as men. Our bodies overheat.

Hiding out in the air-conditioning at work, postponing our bus rides home to stuffy apartments, a co-worker and I recall the days when we would have been required to wear petticoats, whalebone stays, sleeves, gloves, hats, and stockings, regardless of the weather. It was common for women to faint in those times. I used to think of "vapors" as an affectation, but those proper ladies were probably just overcome by the heat and the weight of altogether too many clothes.

I wore a sundress into the office, and a man (wearing blue denim, shoes, and socks) said, "Here's someone who knows how to dress for the weather." Five minutes earlier the construction workers around the corner had agreed with him for different reasons.

I thanked my friend in the office. Even the weakest breeze on bare shoulders is a

treat like an ice-cream cone on those days when one's body feels like a heavy, damp mistake. The dress is a new one - blue and lightweight. I bought it as a heat dodge. When I know I'm safe, it makes me feel athletic and attractive.

I composed a speech for the construction crew. I repeated and refined it many times in my mind and never said it out loud. "Do you know how lousy that makes me feel?", I want to ask them. "Do you want me to feel vulnerable and afraid of every man on the street? Would you want your wife or your sister or your mother to feel this way?" I wonder what ever possessed me to buy my new favorite dress.

It makes no difference what you wear, though. Covered in blue denim drab from ankle to throat, I've been "flattered" in no uncertain terms by strangers who turn the streets into minefields. Keep your eyes down, shoulders up, pick out a safe passage, cross streets to avoid a stoop scene or a construction site. This is what you call being streetwise.

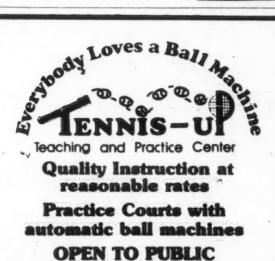
I received a letter from a woman who suggests I write about "how a woman can verbally respond to harassment on the

street and public transportation." She writes, "It's particularly important for young women, under 20, to learn that their dignity is being attacked don't think I'm equipped to lecture on this subject. When my "dignity is being attacked," I'm usually too tense to compose a snappy comeback. Most women I know do as I do: walk quickly, ignore as much as possible, and try to keep from getting too angry, too hot. To accomplish this we repeat a personal version of the Woman's Street Mantra, which goes something like this: "Don't make a scene. Don't provoke anything worse from him/them. It's hot enough. Hurry along. Don't let it get to you. Forget it, forget it, forget it."

A woman passes a construction site, Continued on page 10

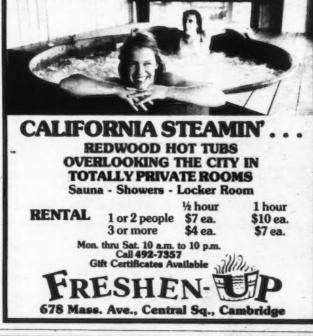


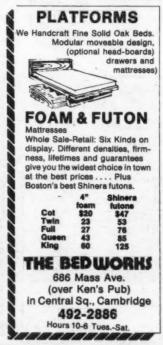


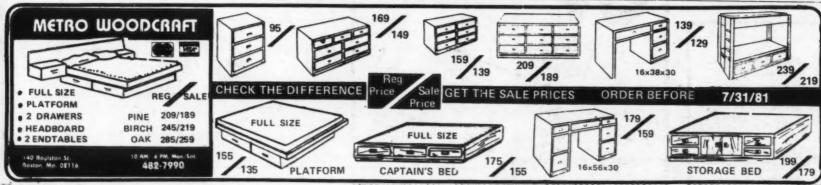


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Thought for food



Call it macaroni

Using your noodle: Three cold pasta salads

by Sheryl Julian

there is a food that is truly fashionable right now, it is pasta. And during warm weather, it's cold pasta salads. Although most people know about macaroni salads with mayonnaise or cold Chinese noodle salads with spicy sauces, until recently the repertoire ended there. There are several dozen types of dried pasta in any Italian market (but not, unfortunately, in the supermarkets yet), and most of them are made with the slightly grittier semolina flour, which gives the pasta a lovely bite. The salads that follow incorporate some of the interesting pasta shapes I found in an Italian market recently. They are easy to make in quantity, they last in the fridge for several days (stir them gently before serving because the dressing settles), and they look beautiful surrounded by a border of fresh spinach leaves or other crisp greens.

Cappelletti confetti salad

Cappelletti look like small peaked hats (some say they're made to resemble the hat of the pope). Traditionally they are made fresh and filled with a meat stuffing, but you can find them dried as well. In this salad you combine cappelletti with tiny pieces of green, red, purple, and orange vegetables to produce a confetti appearance.

1 heaping teaspoon Dijon mustard; Salt and freshly ground black pepper,

1/3 cup white-wine vinegar;

1 cup olive oil or 1 cup mixed olive, vegetable, and nut oils;

4 cups (1-pound box) cappelletti; 2 medium zucchini, trimmed at both ends;

2 tomatoes;

1/2 purple onion, peeled;

5 medium carrots, trimmed; Handful fresh chives.

Whisk the mustard, salt, and pepper, and vinegar together; then gradually whisk in the oil so that the dressing emulsifies. Taste this for seasoning and

Bring a large pan of salted water to a boil and add the cappelletti. After the water has returned to the boil, cook them, stirring once or twice, for eight minutes, or until they are done but still have some bite. Drain the pasta, rinse it with a cup of cold water, and drain it again. Shake the colander to remove any excess moisture, then transfer the cappelletti to a large bowl.

Moisten the pasta with half the dressing, add plenty of salt and pepper to taste, and stir this mixture carefully with a large spoon.

Grate the zucchini on the largest holes of a grater and pile it into a colander, sprinkling the layers with salt. Leave it for 10 minutes to drain.

Drop the tomatoes into a pan of boiling water for 10 seconds, then transfer them to a bowl of cold water. Core the tomatoes, remove the skins, and cut the flesh into eighths. With your finger slide the seeds from each section and cut the sections across into quarter-inch dice. Add them to the pasta.

Dice the onion and add it to the bowl. Dice the carrots, pile them in a saucepan with cold water to cover, and bring them to a boil. Cook them for three minutes, then drain them and rinse them with cold water. Shake off excess liquid, then add the carrots to the pasta.

Squeeze the zucchini to remove its water and pile it into the bowl with the remaining dressing.

Snip the chives directly onto the salad and stir all the ingredients gently but thoroughly. Taste the salad for seasoning and add more salt and pepper if necessary. Refrigerate it before serving.

Penne, ham, and tomato salad

Penne, to my mind, are high-class macaroni. They are not curved, they are cut longer (usually just over an inch), and each tube is trimmed on the diagonal at both ends, so that it looks like the tip of a quill - hence the name penne ("pens"). For the vinaigrette dressing:

1/4 cup white-wine vinegar;

Salt and freshly ground black pepper,

1/4 teaspoon dry mustard; 3/4 cup olive oil.

For the salad:

2 cups (1/2 pound) penne; 1/2 pound Virginia or other flavorful ham, in one piece;

4 medium tomatoes;

Handful fresh basil leaves, finely chopped.

For the vinaigrette dressing: whisk the white-wine vinegar, salt, pepper, and dry mustard together, then gradually pour in the oil in a thin steady stream, whisking everything constantly so that the dressing emulsifies. Taste this for seasoning and set it aside.

Bring a large pan of salted water to a boil and add the penne. After the water has returned to the boil, cook them, stirring once or twice, for eight minutes, or until they are done but still have some bite. Drain the pasta into a colander, rinse it with a cup of cold water, and shake it to remove excess moisture. Pile it into a

Pour the dressing onto the penne and add salt and pepper to taste. Stir everything well.

Cut the ham into strips the same length and size as the penne and add them to the

Drop the tomatoes into a pan of boiling water, for 10 seconds, then transfer them to a bowl of cold water. Remove the cores and skins. Cut the flesh into quarters, remove the seeds with your fingertip, and then cut each quarter into three or four

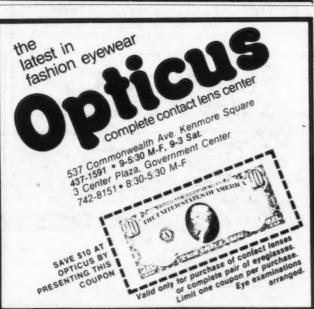
Add the tomatoes and chopped basil to the bowl and toss everything gently but Continued on page 10













Pasta

Continued from page 9 thoroughly. Taste the salad for seasoning and refrigerate it before serving.

Pasta shells with broccoli chicken, and cashews

Serves three as a main course

Pasta shells come in many different sizes, but try to find the larger ones about one inch uncooked - so that this salad (with broccoli flowerets and strips of chicken) will look substantial. Use leftover cooked chicken, cooked turkey from a delicatessen (buy it in one piece; you'll need about a half-pound), or cooked

2 cups (1/2 pound) shells;

1/4 cup white-wine vinegar; 1/4 cup olive oil;

Generous 2 cups diced cooked chicken; 1/2 cup mayonnaise;

Salt and freshly ground black pepper to taste;

1 bunch broccoli;

2 tablespoons peanut oil;

tablespoons water;

Large handful fresh parsley, finely chopped;

1 cup cashews.

Bring a large pan of salted water to a boil and add the shells. After the water has returned to the boil, cook the pasta, stirring once or twice, for eight minutes, or until it is done but still has some bite. Drain the shells, rinse them with a cup of cold water, and shake the colander to remove excess moisture.

Pile the shells into a bowl and add two tablespoons of the vinegar along with the oil. Add the chicken, mayonnaise, and salt and pepper to taste. Stir everything gently but thoroughly and set it aside.

Remove the flowerets from the broccoli (save the stems for another dish) and break them apart into the smallest possible pieces. Heat the peanut oil in a skillet; when it is very hot, add the broccoli flowerets and cook them over a high heat for one minute, shaking the pan constantly. Add the water, cover the pan, and cook the broccoli for another two minutes (keep shaking the pan), or until the flowerets are done but still very crunchy. Pile the broccoli into a colander and leave it to cool.

Add the broccoli and parsley to the salad and stir everything well. Taste this for seasoning.

Preheat the oven to 400 degrees and spread the cashews on a baking sheet.

Brown them in the oven for eight minutes (watch them carefully - they'll burn easily). Remove the nuts from the oven

Just before serving: add about two tablespoons of water and the remaining vinegar to the salad (to thin the mayonnaise and separate the ingredients) and stir in the browned cashews.

Continued from page 6

Phoenix c/o FYI (keep them brief and include your phone number).

I attended the new Sack theater in Assembly Square, Somerville, for the first and last time on Sunday, July 5. All eight films were scheduled to begin at nearly the same time, and there were only two sluggish ticket-sellers for all eight films, so the movie-goers ended up waiting in line long after the films had begun. Many left in frustration.

- A Disgruntled

Bill Glazer, general manager of Sack Theatres, said that they were faced with a very unusual situation that particular holiday weekend. "The Fourth of July weekend is usually the slowest in our business, but because of the heavy rains we were swamped," he explained.

Glazer emphasized that two ticket-sellers can more than handle the normal flow of traffic into the theater and that the unique situation on that day could not have been predicted.

He added that in such situations it is normal practice for theater personnel to inform those waiting in line that the movie has begun, but he could not say whether this was done on July 5.

Glazer did say, however, that in such cases theater policy is to offer a refund if you decide at once that you wish to leave.

. . . Space does not permit us to run Jeffrey Stookey's letter in its entirety, so here's the gist of his complaint about the Metropolitan Center: During the last week in June, Stookey ordered two subscription tickets to the Netherlands Dance Theater and the Royal Ballet by phone and was told that the tickets (at the price he selected) would be either on the side of the orchestra in front of the 20th row or in the center of the balcony in front of the 15th row. The total price for four tickets: \$72.

Stookey received his tickets; they were in the 33rd row on the side of the orchestra. When he complained to Charles

Bruno at the Metropolitan Center, he was told that he had made an error, and that the same tickets at the box office would

have cost only \$64.

Stookey believes that he was misinformed when he ordered his tickets, and he objects to the 12-percent charge tacked on to subscription tickets. He had assumed that subscription-ticket holders received discounts or at least paid box-office prices. He claims that this practice is 'deceitful.'

According to Stephen Dickerman, general manager of the Metropolitan Center, subscription tickets cost more than box-office tickets because of postage and handling costs and because of the benefits they offer. These benefits include the chance to buy tickets before they go on sale at the box office, the chance to reserve the same seats for all subsequent series attractions prior to box-office sale; and complimentary glasses of champagne if you choose tickets for an "opening night" series.

As to the misinformation on seat locations, Dickerman offered his apologies. He said that the center's phone personnel are "extremely well trained and very experienced" and that occurrences like this are not common.

Subscribers are very important to "said Dickerman, noting that Stookey did have the option to exchange his tickets. Refunds, on the other hand, are more difficult to obtain. For tickets purchased at the box office, all sales are

Streets

Continued from page 8

her mantra in gear and deafening her to the hoots and hollers from the girders. Fi-nally, one voice penetrates. "Doc! Hey, Doc!" a man calls. He's one of her patients, but it's too late to acknowledge him. She has already passed, swept along by, "Forget it, forget it, forget it."

I risk only curses and gestures at men who leer as I speed by on my bicycle. I also practice a nasty sneer from my car window when they comment from pedestrian disadvantages. I imagine my contemptuous glare will wither them - that they will go home whimpering, their members limp, like the tails of whipped dogs. Then I put my foot on the gas and

escape. It ain't necessarily so, I know. And it pulls you up short when you catch the eye of a man who wants nothing more than to smile hello in a shared sunset on the Esplanade bike path. It makes you grateful for the presence of good guys and hopeful for a future full of them.

And it makes you feel small to realize how large the chip on your sleeveless shoulder is. Until the next rider makes that sucking noise, and you know his smile has nothing to do with the sunset.

Mine is not a universal complaint. I passed a gang of carpenters the other day after a younger woman had gone before. She wore skin-tight pants and very high heels, and she jiggled and bounced past the boys and gave them a big, wet-lip-stick smile and a lacquered, red-nail salute. I don't think she cared to defend herself against their invitations. I doubt that she felt her dignity was under attack, but I didn't stop to ask. I was busy steeling myself to pass the carpenters. Forget it, forget it, forget it.

And every woman I've ever talked to has a story to tell about summer streets. A jogger followed. A shopper grabbed. I'm told, though, that you're safe if you are with child — either in utero or by the hand. Motherhood grants an exemption - at least from the verbal assault. You draw your own conclusions.

And it's probably easier for women to weather the summer in America than anywhere else in the world. I knew a woman who for years negotiated the New York City subway system without fear at every hour of the day and night, but a visit to Paris put her in fear of her life. Another woman was lifted off the ground by a stranger in Israel, despite her efforts to put him off. It goes without saying that women are hounded and humiliated in

In America, they mostly just stare with eerie concentration. Or they tell you what part they like best. "Nice tits," say the 13-year-old boys on my street.

It is a sensuous season - doubly so given our winters. It's a relief to be rid of boots and parkas. The sight of a body moving lightly under pastel cotton is fill in your own adjective.

I watch the men jog and lounge. I look at the women, too. I enjoy the ancient pastime of looking and commenting with friends of both genders as we sit in cafes and on beaches. I am a member of the parade, too. I have no desire to be invisible. Yet sometimes I do.

The Red Line-extension crewmen stop on their way back to work as a young woman passes. There is something slowmotion about the moment. Three heads move in unison, as in that catfood commercial where the felines follow the path of a doomed goldfish. The men are so absorbed, I expect them to lick their chops, like the cats. What kind of hunger is this?



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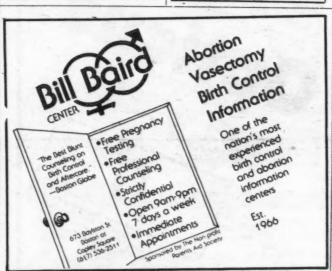
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Life

Continued from page 5 pay, without all the racism and discrimination. Being able to feel free." Then, in a tone that admits these belong to a different, perhaps more fantastic order of things, she adds, "I'd like to own my own house, have a brand new car, be able to dress fashionable every day, send my sons to the best schools, and have a decent man.

Franklin and the rest of the group laugh, and Margo Okazawa-Rey, one of their teachers, says, "That is the good

Gloria Limon and Debra Murphy, 19, both speak their piece. But when Okazawa-Rey asks Carolyn Hurley, 39, for her version of the "nearly perfect life," Hurley averts her eyes and says, "I can't think how to get it."

Says Okazawa-Rey, "You think it's so far away?

"Umm-hmm I won't say." Hurley has anticipated the next question: "Do you think you'll be able to get the good life?" At the moment, she can't muster

the conviction the others have. Says Franklin, "I hope to reach my goals in the next five years. I got to go through some more schooling. I'm not just going to jump up there and have this

Says Harris, "I don't think it's that far away because it depends on yourself. If you put so much into it, that's what you're going to get out of it. Whatever you want to do, you're going to do it."

The middle class may have expected its goals, seemingly so close at hand, to be achieved without hard work, sacrifices, and trade-offs. Poor people never had the comfort of that illusion. The middle class may have expected that people lower on the economic and social ladder would somehow rise to a tolerable level where there'd be no need to worry about them anymore. Poor people continue to be faced with the questions of how to rise, how to achieve the same kinds of goals that middle-class people want; and they can't forget those questions until they've answered them. Among the poor, being without hope may mean drug addiction and alcoholism. Rising expectations have not lost their power everywhere.

Age, as well as position in society, is a factor in how necessary and attainable a vision of the good life seems. Judith Newman and Larry Elle and Carolyn Hurley are a little older than the others interviewed for this article. This means that they have a little more of a past to build on or combat; that they became adults in the mid-'60s or earlier, when America's horizons still looked pretty limitless; and also that they preceded the baby-boom generation (now 20 to 35 years old) into adulthood. The people who caused most of the scandal in the '60s, who turned materialistic in the '70s, and who are now so torn about the "traditional way of life," after all, are baby-

As an article in the March 30 Newsweek persuasively argued, there are currently more young adults trying to find their niches and build their nests

than America can comfortably make room for, and the strain is showing in many ways. The baby-boom phenomenon, said Newsweek, may deserve a fat share of the blame for current social and economic problems ranging from high crime and unemployment rates to the tight housing market and, arguably, even the rate of inflation.

The labor force has expanded by more than a third since 1964, to accommodate most of the increase in the number of people of job age (and making room, as well, for a considerable growth in the percentage of women who work). This, of course, puts more people near the bottom of institutional pyramids. One and a third million new housing units are being built each year, but the National Association of Home Builders estimates that that falls short of what's needed by about 35 percent.

If you were now learning you were subject to such limitations, if you had been brought up where more and better, faster and bigger and deadlier had been as much a part of the landscape as sun and rain, what would you do at this point?

Vernon McCoy is into money. "The good life is retired at 30," he says. And at 20, he impresses almost everyone he meets as being someone who's likely to do what he sets out to do. His lifestyle at present isn't especially opulent - though he just bought a new Honda Accord, he lives in a Boston apartment he shares with a roommate and dresses in (designer) jeans and polo shirts. After deciding a few weeks into college that that was

a waste of his time ("too slow"), McCoy started a business on Cape Cod, where he's from, helping real-estate brokers share their listings. Then he sold that, moved to Boston and, when it became clear that there was no room for a similar business in the Boston real-estate industry, got into brokering typesetting and printing, as McCoy Distribution.

"I'll do anything legal," McCoy says. The way I make money right now is just flat-out hustle. Hustle is just a lot of hard work. But I want anything I'm doing now to be better than what I've done." He explains that "better" means more and easier money. He hasn't yet had any other boss than himself.

McCoy is very definite about his goal to earn enough money to retire on within the next decade. "When you have money, everything seems to fall into place," says. "Money attracts money and the things that go with it, which is gorgeous women, nice cars, a nice house, etc., etc. He doesn't admit to having any other goals at the moment, to be reached after or along with his first. "One goal can screw everything else up," he says. "If you make 10 goals and the first one doesn't work out, then the other nine are no good." Asked whether a wife and kids might not be a goal of his, he says, flatly, "No." McCoy does agree that "there are other things — there's enjoying life, enjoying people. I don't think about money 24 hours a day. But I do, a large part of that."

"I'm interested in creating really fine Continued on page 12

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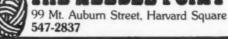
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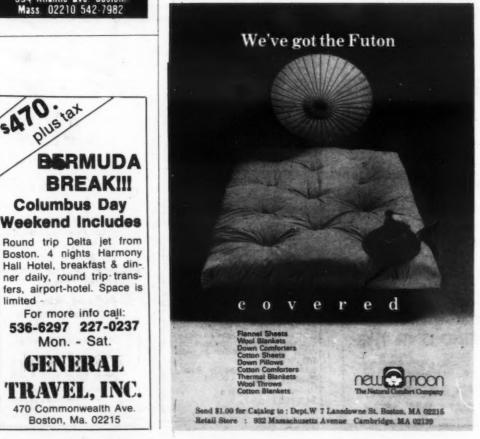
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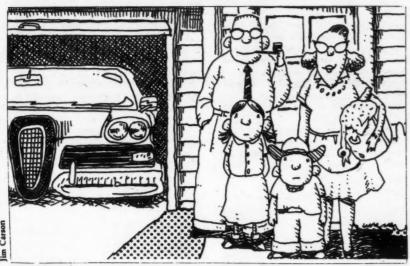


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Life

Continued from page 11

artworks," says Benita Bike, choreographer and director of DanceArt, Inc. (and, for the record, my sister-in-law). 'That's really my main goal in life. And in a way, those accomplishments will stand for my life and what it was worth."
Thus, to her, the "good life" means having "enough time to pursue my artistic goals." Time has been a problem for Bike, 28, ever since she decided, in high school, that choreography was her life's work.

She and her husband Dean, a selfemployed computer developer and consultant, live in a rented duplex in Watertown, and Bike works part-time as a clerk in a business office. She says, "I think I will eventually get to the point where I'll be able to spend most of my time on dance, but I think I'm always going to be shortchanging my other interests," such as calligraphy, literature, and current events.

Bike is eager to be a homeowner: "I would like to have a house that is a retreat. It doesn't have to be fancy, but spacious, where I can find some kind of privacy and peacefulness." But as for the other half of "home and family," she says, "I suspect we won't have children. We talk about it, but the way our life runs, it would have to change so much, because children do take a lot of time and nurturing. I just think we'll have to miss that."

Bike seems less certain than McCoy and some of the WEAVE participants that she's going to achieve her goals, and she doesn't share Newman's and Elle's sense that she's already living her own "good life." "I'm trying to find a way to achieve that," she says. "I know it'll take a long time. But I have this sneaking suspicion that it'll escape me, that it's a lot to ask, and that if I get any part of it even if I stay with the portion I have -I'm lucky."

Perhaps the tradition that we'd all like to claim, or reclaim, is the one about the world getting a little brighter and better year after year, generation after generation. And yet, a hidden side to rising expectations is need, important aspirations that seem a little higher than our reach. Many past aspirations now seem to most of us to have been very little to ask - homes with plumbing, a chicken in every pot. Others - particularly homeownership - still generally demand sacrifices. That tradition we would rather

An elderly woman whose oral history appears in Elle's book, Not So Long Ago, reminds us: "When I was growing up, we weren't poor, but we didn't have that much and there was always things to work for. We were married four years before we got a secondhand car. And that was a big deal!"

Perhaps this is just another era when we will meet part of our expectations

one thing at a time, one person at a time. As ever, there are those who must expect more than they're getting and must work to get it, and there are those who have fulfilled their expectations and can afford to be satisfied. Most of us, in between, are trying to come to terms with the good life we expect and the lives we now can and can't afford.

Ribs

Continued from page 7

and Jimmy's product is first class. On a busy night, with Jimmy at the controls, the ribs were marvelously juicy. On a slow afternoon, my ribs had more char, and a leaner analysis after more grill time. At 13 ribs to the rack, Jimmy is not going to put Chinese restaurants out of the rib business, but it's one small step for Jimmy, one giant step for bar foodkind.

My buddy John Mills tipped me off last fall to some very fine ribs being served at Simco's by the Bridge, the Mattapan landmark for hot dogs and fish and chips. Simco's is kind of a gateway to Mattapan Square, which is often praised for its transition from Jewish to black neighborhood business center, with pleasant integration at all stages and ratios. Simco's thus was fated to carry ribs, and these argue well for the experiment. They are about as good as ribs can be without passing over a charcoal pit made out of an oil barrel sawed in half.

By the flavor evidence, Simco's ribs are baked in their sauce, which seems spicier and richer than most commercial bottlings. There is a bit of crust, which suggests high temperatures somewhere, but a general well-done tenderness, which suggests long cooking, almost a Greek braising process. There is plenty of sauce in your plastic box (everything at Simco's is take-out; it's a giant 40-year-old hot-dog stand is what it is). Prices are outstanding. My half rack (\$5.95) had as much meat as Jimmy's whole rack, distributed over eight ribs and four big chunks. Oh, for that hint of smoke!

Being a Boston institution, Simco's offers you what no other rib stand in the world offers you - a raspberry-lime rickey with your ribs for only 65 cents. It's a syrupy drink that any Southerner could

One would have to rate the rib scene in Boston well ahead of the chili situation,

but perfection is still to be sought - perhaps in one of those trailers that turn up on the empty lots in the black commu-nity, with odd hours and the trademark barrel grill in back. I'll get the sauce, and you bribe the fire department. Doo-dah,

Produce

Continued from page 3 water than it needed.

Local tomatoes have finally arrived (with many more on the way), reminding us what the big reds are supposed to taste like. Unfortunately, few restaurants carry native tomatoes.

Unlike the rather steady tomatoes, our local zucchini, yellowneck squash, and green beans are rather temperamental. They tend to flash quickly in hot weather: one week we can have an abundance, the next week nothing. Prices fluctuate considerably.

Bell peppers and cabbage have also started their journey to market. Along with tomatoes, peppers are the best vegetable source of vitamin C. Red bell peppers mean the end of the season is coming up. They're good for making pimentos, for roasting, and for their own sweetness.

We can expect some regional lettuce, but because of the warm weather we will move on to upper New England for most of our varieties.

Be a bit wary of potatoes, especially the cheap ones. Generally, potatoes are turned up and allowed to sit in the field to dry out, but during the hot glow of the summer sun the farmer can't always let the potatoes sit out for long. The prob-lem arises if they're packed while still wet from being down under; if so, they'll be well on their deteriorating way by the time you get them.

Some people can't get enough fresh basil for their pesto. It's on the market now, so be on the lookout. (If you're too lazy to make a big batch of pesto to freeze, freeze the basil leaves.)

Yeah, it's hot all right. But you have to eat, and fresh produce is light, nutritious, and tastier now than at any other time of the year. Watch the weather, it can help you shop; don't stock up, shop often; and look for local produce.

(Thanks again to Leonard Dankner and the folks over at the New England - Billy Pope Food Co-operative.)

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The Puzzle

#249 Basic Training

With the world getting smaller (and rapid-transit systems getting larger), it won't be long before some of the world's cities run

The following map is a composite of subway stops and rapidtransit stations from here to Hong Kong. We'd like you to match the cities with the stations by filling in the spots, as shown.

1)	Paris	13)	Washington
2)	Munich		Mexico City
3)	Berlin		Buenos Aires
	Athens		San Francisco
	Hamburg		Tokyo
	Budapest		Philadelphia
	Milan		Boston
	Rome		Montreal
	Rotterdam		Leningrad
	Barcelona		Moscow
	Lisbon		London
	Madrid		New York
/	25)	Chic	

Rules

1. Prizes for solving the Puzzle will be Phoenix Puzzle Winner T-

All entries must be received at the Phoenix office (ad-dressed to Puzzle, Boston Phoenix, 100 Massachusetts Avenue.

02115) by noon on the Monday following the issue date.

3. In the event of disputes or ties, the judges' decisions will be final and arbitrary. Hey, we only have 10 T-shirts to give away, so if there are more than 10 winners we'll have a lottery.

4. All entries must be accompanied by the Puzzle page. Anything to sell papers. When possible, the answers should be entered on the Puzzle page.

Name		
Address		
City/Zip	+	
T-shirt size _		

Solution# 247

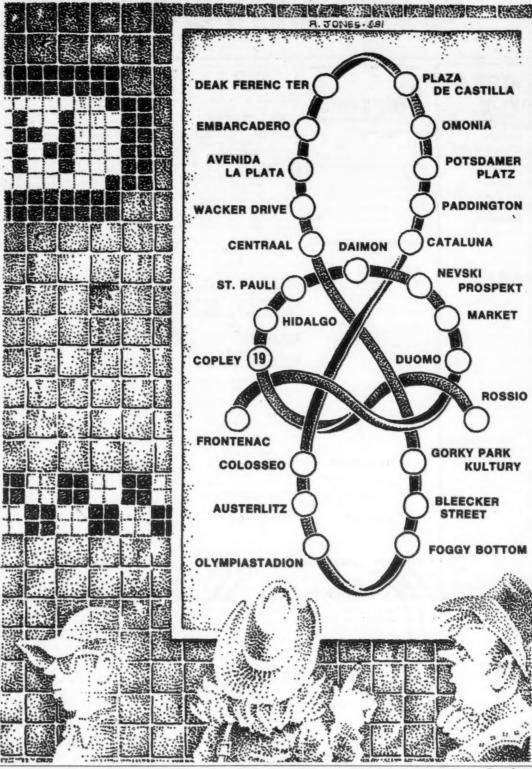
Finding the Kingdom of Tonga was the easy part. Only a hand-ful of readers confused the island of Tongatapu with Fiji (Suva) or, God help you, Hawali. Nuku'alofa, the capital, was harder, especially when you consider that no two atlases agree on its precise location. We preferred Pea (actually somewhat closer to the co-ordinates), but accepted both. Thanks to urban sprawl, Pea is now part of the Greater Nuku'alofa Metropolitan Area. T (for Tonga) shirts to the following:

- 1) Mark Hanson, Sudbury

- Mark Harson, Subbry
 Kevin P. McKeon, Millis
 Martin St. George, Hingham
 Rick Stockellburg, Springfield
 Joseph J. Bains, Bristol, Rhode Island
 Barry J. Reed, Winchester

- Robert A. Soucy, Danvers Stephen Brophy, Boston
- 10) John Martin, Brighton





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70 CHEVY IMPALA 71,000 orig mi runs well, recent tune & brake job, new alt; a/c. \$600 or BO 782-2922 Michael.

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Bosch Car Alarm 1, made by
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1969 CORVETTE Stingray conv Completely restred mechanically & cosmetically Alpine stereo system call eve 475-6056

1980 228 CAMARO, blk w/tan int air-cond, AM-FM cass, pwr wndw & lcks 2whl tach 16K mi exc cond \$8000 655-3586 or 358-4249.

80 CITATION 4 cyl 4 spd 2 dr pateering rustproof AMFM stereo defogger 15k mi \$5200 call aft 6 pm 527-8469

'65 CHRS NY 4 new tires Runs fine. Used daily. 68 Chrs NY for parts or restoration. \$395 takes both. 369-6196 eves 275-8403

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71 CHRYSLER Town & Country Station Wagon A/C Runs but needs work\$200 or BO Mike 227-

68 DODGE statnwag from Calif no rust new brakes. Must sell \$450 or BO 354-8630 am 63 DODGE DART Sta Wag runs fine body sound, new brakes, tires. More. Great transp. Asking \$700. Sarah 566-2153 Mon, Tues

1969 DODGE DART 90K mi, runs vy well. Exc interior, AM/Fm radio, 4 spd, 2nd owner. Musi sell. Ask \$650 Rick 492-3654

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1973 MERCURY Cougar XR7 351 Civind eng ps pb Rear wind defog sunroof spoke wheels AM/FM ster Nds some body work on trunk due to collision. Runs gd 94000 mi 8900 or 80. Call Carol aft 5:30pm 893-4672.

71 COMET 84K mi 76 rebuilt eng. 79 rebuilt carburetor, battery mutfler snow tire 1 yr old. Asking \$500 or BO call 731-5775

1970 SPORT FURY new tires, muffler system AMFM cassette deck and plenty of room Plenty of life left \$300 Jack 536-

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73 AMC GREMLIN 3spd std, 71,-000 miles, some work but run-ning fine \$750/BO 566-3375 EVES.

CHEVY Selair 1953 runs great just tuned ready for restoring 75,000 miles \$800 or best offer 547-0862 before 9 am.

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SAAB 95 Station wagon 1971 25mpg eng/clutch/tran good impg eng/clutch/tra and minor repairs need BO 969-7336 after 6

79 SUBARU Brat 4x4 Baja model Excel cond many xtras: 30 mpg reg gas 20K mi cndy apple red mst be seen askng \$4500 692-8689

TRIUMPH TR7 exc cond. great stereo. \$3400. call after 5:00 327-

74 TOYOTA CORROLLA 75K miles needs work \$500 call 492-

1972 Toyota Corolla Wagon Auto New Shocks, valve job, exhaust, New Shocks, valve job, exhaust, alignment very dependable 24 mpg \$650 or BO 236-1994 kp TOYOTA Crown wgn. 1970. Auto, eng & body good. AM-FM, big solid car. Good gas mileage. \$650. 783-9439 before noon.

1973 TOYOTA Corolla wagon. 78K mi. 4 spd, FMsnows rust but runs well. \$800. Call Debbie 542-8282 days 625-8352 eves.

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1971 VW Fastback, needs front susp, some body work, new Die Hard batt, new muffler, eng in gd shape. \$450 776-3312 aft 5.Frank

75 VW Dasher Wagon exc cond automatic w/ a/c & luggage rack. 617-267-9399 9-5, 401-273-8493

74 VW Dasher 2 door 4 speed body gd cond engine needs work \$1,000. or BO Call Mond-Sat 8am to 8pm 924-9560.

1970 VW Bug semi automatic gd mech & cosmetic cond reason for selling need tuition \$\$ 850 or BO 452-5761 459-1246

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1972 VW squareback vry gd body rebuilt engine brand new brakes Moving must sell \$1800 Call 969-0318 after 6 pm

71 VW Squareback 85K runs well always starts. Body in fair shape. Good for in town driving \$600 or BO 354-4541.

VW bus 1973 15,000 rebuilt engine. New clutch no rust very clean \$2775 783-2238

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7v VW Wagon injection mich rads, AM-FM cassw co-ax spkrs, lugg rack, stripes Br race gear rear wndw defog, console, xtra cln int superb bod great 2nd car \$1550 or BO 2775086 between 5-8 pm.

VW Diesel Rabbit 78 50,000 mi. new spare. Serviced every 7,000 mi. 50 mpg. Orig. owner. Call 227-2576 after July 8.

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1970 OLDS 98 Exc cond All options Snow tires 72000 mi Solid car Best offer Must sell Call Marc 566-6713.

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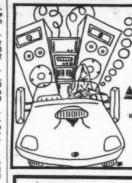
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1976 FIAT 128-4dr sedan metalc bi 48k mi mint cond no rust am-fm stereo mvng must sell BO Beth dy 357-2792 eve 738-5591

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SUZUKI GT380J Breaking up for parts. Will sell all or pieces. Call before 3pm 524-

Yamaha rd 350 1974 gd-ex mech cond recently tuned. Includes 1 Bell helmet,avx lodine hdimp solid lock. Must sell, moving to Texas. 783-5616 eves Allston keep trying.

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CAMBRIDGE Campus special huge 6rm, cnetral air, skylite vw, new appliances, 2 baths, reasonable! 864-4931 RE. CAMBRIDGE Designer 5rm con-do A/C,new carpet,sunny plant lovers decor, courtyard, pkng 8644933 RE.

CAMBRIDGE Tri level 3bdrm-townhae 3 baths moderni a/c w/w yard nr T great value \$700t 497-4301 RE.

CAMBRIDGE Studio in lovely redone Victorian utilities paid Sunny \$265 deposit negotioable 864-4933 RE.

DEDHAM Duplex \$350 brand new K&B convenient locale load-ed with extras yard pkng nr T 497-4301 RE.

DORCHESTER. 2 bdrm apt Mtng Hae Hill. Nr. T. Completely renovated and very spacious. Large yard. Porch. Pkng. \$350 unhtd. 825-7856.

DORCH Park St area sunny 3rd fl 7 rm apt clean & secure porchea f&r drive + large yard \$325 825-8200 265-2557 4a6 -0379

DORCHESTÉR 9rm \$3501 Kids welcome porch pkng nr T Hurryi 497— 4301 RE.

BOSTON REALTY ASSOCS. Our reputation is your protection. 1102 Comm. Ave, Boston. 277-5100.

DORCHESTER Private home, \$270! Spacious & clean, delux kitchen nr shopping & trans. 864-4931 RE.

DORCHESTER 3bdrm & kids OK, \$375 nestled in prime area nr T immaculate and ready. 864-4931 EAST BOSTON 2bdrm & garden 3 family privacy, utilities paid, a/c & extras 864-4931 RE.

JP- Lge sunny 3bd modern K&B hdwd firs pantry in excellent con-dition \$550 htd 783-1024

NATURAL AREA

NATURAL AREA QUIET NON-SMOKER ONLY JAMP PL-(Room only in private house) Altr. safe natural area by Arboretum & Pond. Near T. conv. shopping. Semi private entrance. Quiet, neat, independent white-collar amployed or serious student or faculty man 28-48 seeking clean modern furnished room with personal phon & kitchen privaleges please call

JAM PL-2bd apt indiv porches walking dist 2 stores & trans. Call 522-5648.

JP 6bd in hae \$1000 RE 739-2900

JP X-ige 1bd apt w/alcove Cleaan secure bidg nr trans åshope \$375 htd 783-1024.

MALDEN 2 family \$3401 im-maculate kids OK finest area yard porch nr T 497-4301 RE.

MALDEN-2bdr apt ig liv rm, huge bdrms, new bathroom, mod kit Contact Jason or Bruce at 322-4269

Linden Realty. Clean, well managed apts. 783-1024.

Studios through four bed-room. Now & 9/1. Serv-ing Allston & Brighton for over 15 years. Students 734-6469 or 734-6484 FOR RENTIL w prices. Over 1000 gree Aprilloring the Houses sho STILL LOOKING? GENERATION II LONG DISTANCE MOTION MOVERS NO FEE Home or Office

1979 HONDA CX500-exc cond only 3500ml, \$1750. Call 782-4673.

1979 HONDA CM 400T Custom under 2500 mi exc cond marcon,mags lost partner not ridden since. \$1100 288-2298 aft

1981 KAWASKI 450 LTD New, Low mileage \$1325 Call 623-8969 after 5pm.

77 Honda CB200T usd only 1 season, vry lw mige, elec start, nw bttry. Exel rnning cndtn, crsh brs, bgge rack, 258-7186

TIRES

EAL ESTATE

APARTMENTS

APARTMENTS

425 Mariborough St., Bos 267-6191, 353-1935 1216 Commonwealth Av Brighton 566-2000, 734-4016

ALLSTON effic & 1bdrm \$250 to \$300 plus util&heat req 1st&last mth plus 1 mth sec 783-5701 254-3909 nr Camb st & Harv Ave ALLSTON Student speciali Sun-ny & spacious howd firs porch yard \$370 htd nr T 497-4302 RE.

ALL Mod 1bd \$310 RE 739-2900.

ALLSTON Pocket pleaser! Spotless & sunny pkng included \$325 htd! REady now! 497-4302 RE

Linden Realty, Clean, well-managed apts. 783-1024.

ALL Duplex 4bd \$700 unhtd 739- 2900 RE. ALLSTON/BRIGHTON 1 bedroom \$345 through \$440. Some modern. Now & September 1st. ALL Mod stu \$275 RE 739-2900

BOSTON REALTY ASSOCS. The Real Estate People. Mastercharge & Visa accepted. 1102 Comm. Ave, Boston. 277-

ALLSTON 3Bdrm w/porch large eat in kit \$500 RE 787-2232.

ALL Sunny stu \$295 RE 232-0050 ARLINGTON HTS Rmmte wanted M/F to share 3bdrm duplex walk to stores & trans Rent \$185/mo+ utils Call eves 648-2499.

ARLINGTON \$200 takes it! Apt, ige yard, view, cozy studio rm 864-4931 RE.

ARLINGTON 2bdrm rent saveri Sun drenched decor, oak wood throughout, new appliances, patio, free utilities! 864-4931 RE

BELMONT Newly decorated 2 family modern K&B loaded with extras nice yard porch \$500 nr T 497-4302 RE.

BU Sunny 3bd \$645 9/1 232-N.U. BERKLEE
est apts in areal"-now & 9/1
1. 1 & 2 beds good rents
idents OK "Must see" 262-

BACK BAY Plant lovers studiot Hdwd firs free heat nr T reasonable ready now! 497-4301

FENS Older 1bd \$325 RE 232-

PARK DRIVE great selection of clean freshly painted apts in well maintained bidgs. Studios \$275 1 brs \$350 2brs \$450 ARROW REALTY 262-0700

BACK BAY Park Drive NO FEE Dogs OK Small studio eat-in-kitchen \$260; front studio view of park \$300; huge studio vith alcove \$330; nice basement 1b-drm modern bath \$320; Agent 566-1667 277-3394.

FENWAY 8/1&9/1 1 & 3 bdrm RE 232-0050.

MATCHING

ROOM-MATESI
Looking for a roommate?
Register now at MATCHING
ROOM-MATES INC, 251 Hervard

CONVT TO MIT
BACK BAY Marist & Mass Ave
stu \$325 1 bd \$450 2 bd \$575
mod elev bldg indry BOS COM
267-6191.

COPLEY SQ ASSOCS
Beautiful Boston & Back Bay
Apts. Most sizes & prices. For
more information, call 268-1042. FENWAY 8/1&9/1 1 & 3bdrm RE 232-0050.

COURTNEY

REAL ESTATE
On the crest of Beacon Hill: targe assortment of studios 1 & 2 bedrooms on Beacon Hill. All price ranges available now through Sept 1 523-7826 and 723-5949 BOSTON Ultra modern spacious 2bdrm hdwd firs yard nr T \$300! Call now! 497-4302 RE.

BOSTON REALTY ASSOCS. will help you make the right move. 1102 Comm Ave, Boston. 277-5100. BOSTON-HEMENWAY ST-1

BOSTON-HEMENWAY ST-1 bedroom apt Avail Sept 1 \$325.00 inc heat Call 739-2200 x 582.

BOSTON Downtown Loft 4th rmmt needed Avail now Call evenings 482-8460. Wilk & Welch. It's our business to know where the best deals are. So stop in and we'll find you what you need. 739-2902

BOSTON REALTY ASSOCS. Our reputation is your protection. 1102 Comm. Ave, Boston. 277-5100.

3BD \$750 9/1 Davis RE 232-0060. Now and Sept 6rm apts \$450. Bick trans, laundry. Call weekdays 524-3268. JP

Try this for city living, \$350 huge BOSTON- All sizes & prices available HOMEFOLKS 497-4300 RE

BOSTON Super special Newly decorated 4rms modern cabinet Kitchen w/w nr T \$370 htdl 497—4302 RE.

S END 38D DUP Spiral stair garden vw hrdwd fira track igts loft exp brick 1 ½ baths \$825 or share with GWM grad st \$575 247-1670 BOS/S End Mass Ave 1br apt with howd fir wk frpi prv entr all util \$290 also ig 1rm stu w/kit nr U Mass \$190 5/15 2668822.

BOS SO END Ig 2 bdrm ht incl \$350 & \$415. Also Mass Ave 2 rm studio all util \$225 266-8822 SOUTH END 2rm, utilities paid! \$235 steals this immaculate gar-den apt, available now 864— 4931 RE. BOSTON- South End Sunny 1 bdrm + loft wide pine firs, mod eat-in kit quiet own occup bidg \$375 htd;Call Paul days 262-0885 Eves 536-0318.

SO END Lg 2bdrm w Mod Kit & Bath Sunny Avail 8/15 \$425 523--- 7826.

Wilk & Welch. We have largest selection of houses, apts, apts in hses, & condos. 739-2900. BRI Nr trans & shopping uitr-mod studio all new k&B \$310 htd 783-1024.

BRI ig sunny 1bd frshly pntd in move in condition eat-in-kit porch off bdrm \$365 htd 783-1024.

BRI-We now have a good selection of apts available in houses for 9/1. All sizes all prices all in clean well maintained bidgs. LINDEN REALTY 783-1024.

BRIGHTON/ALLSTON Single family 2fir 4br 2beth ir dr \$700 gas heat 9/1 3br Newton line freshly pntd new firs \$625 Others BOSTON REALTY ASSOC 277-5100.

BRI 3bd in hae \$550 RE 232-

BRIGHTON- Near BC. 1, 2, 3 bdrms & others, some in houses. Call COMM. PROPERTIES: 739-2825. BRI Mod 2bd \$475 RE 739-2900. BRIGHTON Super saver! Spacious 2bdrm pkng nr T \$420 htd! Available 9/1 497-4302 RE.

BRI 3bd nr BU \$525unhtd RE 739-2900. BRIGHTON Plant lover's 18drm Sunny & bright eat in kitchen \$345 mod 18drm, bays, pkg. \$325 FORMAN & FERRARI 787-2232.

Wilk & Welch. We have largest selection of houses, apts, apts in hees, & condos. 739-2902. BRI Lg 1bd \$405 RE 739-2900.

BRIGHTON Beautiful 2Bdrm w/sunroom & shiny floors. Quiet, nice view \$465 787-2232. RE BRI Compact 2bd \$395unhtd 739--- 2900 RE.

BRIGHTON 1bdrm eat in kitch \$290 htd 9/1 787-1552 484-2515

BRIGHTON-3 bdrm in 2-fam house in very safe area near Oak Sq. LR, DR, W7D, super kit, porch nice yard. Sept 1 \$650 unht 254-0585.

BRIGHTON 1bdrm apt eat-in-kitchen painted Available now \$365 NO FEE RE 787-1188.

BRIGHTON JEDRS

BRI Newly renovated 1bd apt in clean secure bidg \$375 htd 783-1024.

BROOKLINE/BRIGHTON-2br sunny bemt apt off Ben T nr Clvind Crci. Lots of potential.Nds wk. Gd fr entretr \$350 inc ht 738— 1472pm

BROOKLINE Coolidge Corner 1br in has \$435 all utils; com-pletely rervid 3br has new appl \$800; 4br with fpl d/d dr \$995htd BOSTON REALTY ASSOC 277-5100

BROOKLINE Pocket pleaser! Spacious 3bdrm hdwd firs 2 porches nr T klds welcome \$500 htdl 497-4302 RE.

GENERATION II 100s of Apartments availab

MALDEN 2bdrm/\$3001 Prime locale, immaculate house, small yd, carpeting 864-4931 RE.

MEDFORD Picture perfect! New-y decorated 2 family spacious irms with picture wndw yard 1365 nr T 497-4302 RE.

MEDFORD Family starter! Sunny 5 rms newly decorated cozy yard brand new gas heater! \$350! 497-4302 RE.

MEDFORD \$240 steals this duplex eat in kitchen & nook, utilities paid, available now 864-4831 RE.

MEDFORD 2 family in perfect condition 5 grand size rms, \$425 workshop in basement-low deposit 864-4931 RE.

MANSION
MILTON-F to shr 65 ft pool, sauna, rec rm, priv ig bedrm w/ priv bath 10 min to downtown by x-way. Call 566-7400.

NEWTON Sparkling 3bdrml All panelled new kitchen a/c hdwd fire prch pkng \$550 nr T avail 9/1 497-4302 RE.

NEWTON Delux 6bdrm hdwd firs frpl porch pkng ideal locale con-venient to all \$750 Pet OKI 497-4301 RE.

NEWTON/BRI Lge 4bd in hee for 9/1 modern K&B unhtd also \$610 unhtd 783-1024.

NEWTON 5rm/\$260 Now or never, utilities paid. Quiet residential, hurryl 864-4931 RE.

ROSLINDALE Luxury on a budget, sparkling clean, many extras, utilities paid nr transportation. 864-4931 RE.

SOMERVILLE Student Speciali Specious 4bdrm newly decorated gas heat! Yard pkng \$375 nr T 497-4302 RE.

SOM- All sizes & prices available. GENERATION II RE: 864-3200.

SOMERVILLE- All sizes & prices available HOMEFOLKS 497-4300RE

SOMERVILLE Super saver! Spacious 6 rms hdwd firs ideal locale \$350 nr T 497-4301 RE

SOMERVILLE 3bdrm nr Tuftsi 1st floor of 2 family porch pkng nr T 497-4302 RE.

SOMERVILLE Students studiol Extra L:rge & sunny furnished a/c w/w residential area \$265 htdl 497-4301 RE.

SOMERVILLE 3bdrm newly decorated hdwd firs porch pkng \$500 nr T Ready nowl 497-4301

SOMERVILLE/CAMBRIDGE Student special walk to campus, modern kitchen & bath, newer bidg & security 864-4931 RE.

SOMERVILLE "Singles delight"Delux studio rm and pet OK wall to wall carpet, \$125, hurry 864-4931 RE.

SOMERVILLE \$275 steals this 2 family duplex, country kitchen quiet area, bring Spot 864-4931 RE.

SOUTH SHORE Spectacular! Newly decorated 7rms modern loaded with extras \$400 nr T Call now! 497-4302 RE.

STONEHAM Brand new 6rms 2 family kids welcome nice yard \$400 Call now! 497-4301 RE.

WALTHAM Ultra-mod 3bdrm in house hdwd firs frpl 2baths \$650 htd avail 8/1 783-1024.

WATERTOWN SQ \$140 and I'm yours utilities paid, a/c, specious studio rm, lots of closets, 864-4931 RE.

BACK BAY/PARKDRIVE - Many apts avail in great buildings in good loc. Studios \$250! 1br \$295, 2br \$440. 266-1042

BACK BAY - Kenmore Sq - 1 bdrm spt Mod K&B carpet \$475 gd for students 266-1042.

BOS-SOUTH END Renovat apts w/ d/d exp brick studio \$325 fb-drm \$425 2bdrm \$495 3bdrm \$695 4bdrm \$850 Owner 266-

ALLSTON 1 br subjet Aug 1 near T, stores, BU. Wood floors, panel walls, nice neighborhood \$310. 783-4898

MELLVILE PK Ashmont Hill & Jones Hill - Apts avil now 1-2-3--bdrms All near Red T nice clean & sunny By owner 436-9447.



APTS. WANTED

Couple sks apt Brkline Brighton Alletn Newton up to \$550 near T

\$100 Reward If you can find me a 1 br apt 1 mi from Harv. Sq. max \$400. Heated, pet, pkg. Call 731-1657 or 329-9660

Apt wanted by prof M, 25; looking to become a tenant in 3rm residentall apt. w private entrance. Call Bob 658-7650, 933-1325.

F 32 seeks apt w 1-3 others in Camb. Into arts & crafts, classical music & jazz. \$175 max. 661-7914.

Academic couple on sabbatica leave seeks 2 br apt in Camb for Sept 1-Dec 1 or Jan 1 492-5588

Two energetic responsible young Women looking for house or apt in Cambridge Area to 9/1 Call Linda 267-0849.

\$100 REWARD For information leading to the rental of a Fresh Pond area apt. Pref 5 rms, under \$450 Rob 497-0570 Andi 628-5055

\$50 REWARDI Sunny studio apt in Brookline wanted by responsi-ble professional. Low rent. 253-7824 weekdays.

\$50 REWARD, Responsible Grad Student seeks studio or 1 bed-room in \$200 or under price range. John 566-5483.

HOUSE WANTED
Reaponsible couple w/well
behaved doge seek 2, 3, or 4
bdrm house accessible to Boston
by T. References available. Will
move in 9/1. Call 964-1352

\$100 REWARD For ig, well-kept 1br apt in B-rkine, Whewton, JP, HP, WRox for 9/1 \$325-\$425 Reap prof M Call 884-4931 or 484-6147.

We need apt in Sept we are 2Fs friendly cooperative 1grd atud 1 wrkng Camb/Som pref \$80-120 Carole 782-2951 Lisa 739-1441

HOUSES FOR RENT

BROOKLINE 3 brdm 1 hall 1 lvng rm 1 dng rm 1 bsmnt 1 ½ baths 1 car storage semi-furn frpic gs htng 277-2447 aft 6 pm

JAMAICA PLAIN 3-unit (5-5-5) detached wood frame house, peaches, tenced yard, 3 decontrolled apts, near new MBTA line (transit) under constructn, hi potential 524-6780 vary times

HOUSE WANTED
Responsible couple w/well
behaved dog seek 2, 3, or 4 bdrm
youse accessible to Boston by T.
References available. Will move
in 9/1. Call 964-1352. evenings.

BRIGHTON Center - Elegant single family 10 rm Victorian All natural woodwork Stained glass 3 bathrooms Oak hard wood floor Large yard W&D Avi Sept 1 \$1500 unhtd. 232-4090.

HOUSES FOR SALE ALLSTON-1F, 2M seek housemates 25+, one 8/1, one 9/1. We are supportive resonsible people who share food, chores some meats, like to have fun & Iv in Ig Victy hs in rea nbhd near river \$140+ util No ciga or pets 783-5565.

ALLS/BRI 2F,2M(24-33) sk indep grd/wrkg fr sny qut hae nr Ta frpic prch mod kit no cig/pets 125 Call Su,Mn 7-9pm 254-4587

ARLINGTON Prof F/M 25+ w sense of humor fr spacious 4 br house w darkroom, porches etc. 15 min H. Sq. near MBTA. 648-ARLINGTON-F/M. Sunny 3 bdrm hae. Wooded with veg. garden.

hse. Wooded with veg. garden. Exc. location. Nr T. 15 min from Harv. Sq. No smoking, no pets. \$190 + utils. Call 643-1886 ARLINGTON- M/F to share 7b-drm hs. Grdn,yd,near MTA Avail 8/1 \$196 mo incl all Lg attic & basement for storage 646-0321-

ARLINGTON-1F for semi-coop veg house w 2F M and dog. Sunny w garden, near T and gas. No smoke, drugs or pets. \$100+ 646-4757.

ARLINGTON - Our semi-veg hae of 3M 1F nds 1F, 25+ We shr meals other, are committed to regular cooking , chores, good communication also important We enjoy music, outdoor activities, \$125+ No amokes, pets, or kids, Piease. 646-7708.

BELMONT-1W 30 seeks 2 rmmts to share 3 bdrm apt. \$140 + util. 15 min to Har Sq. Pb tran frdly but ind. hsehld. Sorry no pets. Call Lydia or Linda 484-8501

BELMONT - seek group oriented M/F to share our home - Chores - dog, food coop gardening omnivor Meals Love of exploring & learning On T to H Sq. (15 min) No cig/cats 484-9295 Lets talk.

BELMONT-Sk M/F shre our ig home, grp oriented. Share coop shop chores omnivore meals garden recycle pup frpics yrd prkng porches no cigs/cats on T. 15 min to H Sq. 484-9295.

BELMONT-Seeking a man 24+
to build a cohesive & supportive
environ. We prefer a semi-veg
with previous coop experience.
Our large 1-family house has a
garden, basement, laundry, two
porches, a driveway, & no pets or
amoke. 499-2242

Older GM who is clean temperate quiet to share cozy BH apt in safe convent area. Furn bedroom laund facil, util, inci \$200/mo + deposit Call Lee Am only 742-8427.

FORT HILL
3F 4M sk 2 to share alfownd 20
rm house in Roxbury shrd vegle
meals smokefree air wkly house
mig enough pets comm garden
trees across frm park quiet frndly
nghbrhd call 9-9 442-5349

DRAG ME BACK!"

- ANOTHER EX-BASEBALL FAN

BASEBALL MAY

WHO NEEDS IT?

P.O. Box 145, Newton Centre, Mass. 02159

BE BACK, BUT . . .

Linden Realty. Clean, well-managed apts. 783-1024.

COOLIDGE CORNER. F/M wanted to share beaut ige has with 1F/2M semiveg grad/profs. Wash/dry.pkg. dahw. a/c \$250 +ut Great nghbrhd. Avail immed Call Jack John Cathy at 738—9246.

BROOKLINE M & F sk indep quiet & resp vegie to shr char-ming 2 fir dpix 1 ½ rms avi 6/17 \$200 + util No pets 232-6237 eves John

CHESTNUTFILL 2M & 2F ikg for M 23+ to share coindep house \$150 plus util open Sept 1 near T no pets 969-3793 964-9529 after 5pm

BROOKLINE prof F shared magnificent has ovriking Rt 9 pond å jog trall, frpices, a/c, wd-panelled den, frmal dng rm, reading rm, brikst nook, 4 bths, xtra ig lying rm, 3 cr garage pis pking, nr T, no pets \$320 586-7400

NEW COMMUNITY PROJECTS helps people find group houses every Sunday w potluck dinner at 5, discussion this week on "Food". Community Clearinghouse at 7:30 at Boston Food Coop, 449 Cambridge St Aliston 783—3060

BROOKLINE-SM prof early 30's. 7rm condo 2 shr w/ liberal mind-ed M late 20'2-early 30's. Heated, your share \$300. Box 2824.

BURLINGTON-Rmt to shr 4bdrm hae woods sundeck w/d lots of room clean \$200/mo+ util avail imm. Call 273-1625.

CAMBRIDGE-3F & 4M sk F or M to shr furn Vict hee 4 biks fr Hvd Sq, semi-coop, indep hse, yd, spacious, trees. \$210+\$20, 354-1741.

N. Camb-W. Som 25+ working to share 4bed. No more pets have dog no cigs \$143.75 p o plus util avail Aug 15 cail 623-5794

CAMBRIDGEPORT Working F + child 6 sk F 30+ (child cons) to shr 3bdr apt meals etc. \$180-\$225 negotiable call Wendy D 492-3539 E 354-2544

NO CAMB 2 rms avail in my chrmng cozy hae off Walden St nr Mass Ave \$300 p/mo each Call Judy 354-4807 Wed or aft 4-

CAMB-Porter Sq. M/F 29+ for our friendly, independent semi-coop home with fireplace. \$200+u/mo. Sept 1 661-3911 no

CAMB ALLSTON- Our quiet roomy & sunny residential coophouse by Harvard stadium seeks nonsmoker patiess women in 30's. We share leftist feminist

perspectives and good friendships. 783-4808

Cambridge-3 rms avail 2 fire in 3 story has between Hvd and Central Sq. Llving rm, dining rm (w/dishwasher) high ceillings back yrd, sundeck \$240 util 497-1224 after 6 Ask for Taylor or Karen.

Wilk & Weich. We have the largest selection of houses, apts, apts in hees, & condos. 739-2902.

CAMB/SOM-LINE-F/M 25+ prof or grad atd Avl 9/1 Quiet, respons person for friendly sup-portive indep., flexible environ. Porter Sq-Lg clean sunny 8 rm 3 story hee, 3 bdrm, oak firs, liv rm,

story hee. 3 bdrm, oak firs, fiv rm, dr rm w/frpl. Mod K & 1 % b, lib/study, 2 porch, yd, path, w&d, dw-Nr T on bus line-insulated & gas heat \$215 + utils. No Pets/smk. Scott 585-3944

CAMBRIDGE: 2M1F seek 2 for specious, relexed co-od house no

spacious relexed co-op house nr Harvard Sq. Semi-veg, non-smoker, 21+ prefer F. \$155/mo+ utils. Avail 9/%1. Susan, Geoff or Bill 491-0982.

CAMB 1 person needed imm 4 3brm apt Jay and Kinnard streets; \$111+;30+;politicly aware; non-smokers preferred 492-1749

QUALTAGH M24, computer scientist, ska nonsmkng coed heehold nr Hvd Sq. interests include puzzles, games, literature, music, sign language, feminism, cooking, humor movies, childrens' books, words like qualitagh. Eric 497— 3084 day 776-1858 eve.

CAMB HSQ indep prof F 32-40 share w/ prof M charming 1840 twnhse. Good sep of space. frpl prkg \$200+ ut 876-2948 eves no pets.

CAMB - M/F 25+ to share hee w/ 2M 2F nr Hvd Sq Share meals garden chores frndshp \$135+ 1 yr commit No cigs 864-2271 6-10pm

CAMBPT Wk Fchild 6 sk F 30 (child cons) to shr 3 bdr apt, meals etc. \$180-\$225 negutil Call Wendy D492-3539 E354-2544

CAMBRIDGE is only 10 min away! We're a great coop house in Belmont seeking man, 24+. Semi— veg, no pets, no smoke. 489-2242.

CAMB-CENTRAL Sq F to shre friendly creat. has w/2 F 2 M No amk/pets Be resp Gay or bl ok \$70 dep 547-6724 547-3949

CONCORD - 3 M 1F lkng for 1F to share our country home, with garden & wood stove, 369-1354. Avl immed.

CONCORD M/F nonsmoker wanted for nonsexist hahold w/fpi, large yard and garden. Walk to train. No cats. \$175+369-0196

CONCORD Duplex 2 F 30's sk 3rd F no smoke \$184 + util. Helen 369-7562 hme or 969-0170

DORCHESTER-in Lovely Melvill

HULL hamte wtd to shre ig Vict home w 31 yo prof 10 ml wik to com boat \$225+ ½ util Ernie 925-4573 eves

HULL wake to ocean sunrise share large beachfront home w prof M 35 \$250 mo inc util call Dennis 925-3015 aft 5.

Furnished room in clean J. P. house. Near T. \$125/mo. 524-3528

JAMAICA PLAIN-F 25+ sought for semi-coop household of 8 near Pond. Avail 8/1 or 9/1. \$150 sum—\$200 wint 522-2850.

JAMAICA PLAIN div grp sks 2F 25 + for ig coop hae shre food chores ideas & times together \$150 + no pets 522-0995

Davis Realty. All sizes, all prices. Call 232-0050.

MATCHING

ROOMMATESI
Need a roommate? Register to-day at MATCHING ROOM-MATES INC, 251 Harvard St, Brookline (Coolidge Corner). or call either 734-8489 or 734-8484.

JP Hamt wtd for lovely apt. Hdwd firs porch yard Nr T & Arbor Share vegle fd music healing energy \$138+ Jane 522-5429.

SKYLINE VIEW
JP - Large quiet hilitop hae
skyline view nr Pond, T å parks
seeks nonsmikr neat resp quiet
warm aduits to shr 522-0263

JAMAICA PLAIN Man + child seek responsible people share clean pleasant hee all chores & most eve meals. No habitual smokers. Want a homey en-vironment? Gene 522-1241 6-10pm \$140+ utils

LEX-2 prof sk 1M/F 2 shr 3bdrm hse nr 128 å bus to Bos FP, wåd, scn pch, no cigs or pets \$200+ u 862-0225 serly am/eves.

LEXINGTON sks F 26+ indep neat quiet. 2 ecres garden bus to Camb no dog ig rm \$140+ util 861-8737

EAST MATUNICK Beach, RI - 2br furn house Exc cond Mil-- e to ocean Water rights on ocean access pond Great renter \$45,-500 by cursor (401, 789, 790)

Maynard Professional seeks Roomate to share well equipt house in pleasant neighborhood ac call 897-3879 evngs

W. MEDFORD-Co-op house ages 28-39 sks new haemate to share ige Victorian house with lovely yard. fireplace & craft space. Near direct line to Harvard Sq. & express to Boaton. Swimming, tennis & cross country skiing close by. We share meals and good times together. No smokers please. Rent \$140/mo (including utilities) + equity share. 483-1796 or 483-5116 evinings M-F.

"WILD HORSES COULDN'T **ANOTHER** EX-BASEBALL FAN CASUALTY OF THE 1981 BASEBALL STRIKE WHO NEEDS IT? MEDFORD Nr Felisway West 7 rm brick Cape Colonial 3+bdrms Hdwd firs Mod kitch Ideal for joint ownership/tenant. \$60's. 391-0549.

Circle size: S M L XL *plus \$1.50 for postage and handling

ARBORETUM
BOSTON (J. P.)-On the Arborway. 3 br colonial, front porch, rear drive, new bath, big kit. Safe beautiful loc. Overlooks Arboretum's 260 wooded scres.

PONDFRONT ESCAPE Year round country living renovated two bdrm w/open liv-ing space Boston bus at door \$39,000 961-1500.

HUDSON-Very economical large colonial on river. Partially fur-nished. Well maintained. \$55,-500. Owner 562-9937

No. Conway, NH. B or R zoned prop. 5 apts walk to s.c. or h.Exc view of mtns. Fin avail 1 a. Blenn 522-6172 or 603-356-2013

HOUSEMATES

ACTON- Near train 4 women seek 5th non smoker Share veg meals country Sorry no pets \$125+ util+ wood 263-1540.

ALLSTON 3 story Vict semi-coop veg w/9 bed 2 kit 4fpi indry dwahr porch cat nonsmoker near BFC & T 5 month sublet 783-0340

ALLSTON F wanted for semi-coop 6 bdrm apt 3M/2W \$121+dep&util \$141 beg Sept Walk to Hrvrd Sq Call 254-0042; 782-3031

ALLSTON 2M 2F seek kind energetic growth priented per-son to complete semicoop home. Avail immed. No pets. 782-7642. Wilk & Weich. It's our business to know where the best deals are. So stop in and we'll find you what you need. 739-2902. TWO GOOD PEOPLE
ARLINGTON - We are a family of
2 adults and 1 child who would
like to share our 5-bdrm home
with 2 students or working peoole. Your monthly costs would be ple. Your monthly costs would be \$250, incl heat & all utilities. For more details Call John at 843-

EX-FAN T-SHIRTS

ARLINGTON- House Co-op for Sept 1st. \$125.00/mo + util 1F + 2 cat fooking for 2 straight women who are friendly+ fun to create a fabulous home! Natural foods, holistic, spirtual or artistic perspective prefered. Personal growth important. Students, artists welcome. No amokers or pets. Kids oksy. Call Jeanle 646-8468 after 5:00 643-5252

ARLINGTON M/F 27-35 Lg rm Nr trans sk 2 friendly consid employed (solvent grad studnt OK) to shr ig quiet hae w/ wrkng cpl \$175+. No pets, smoke, alcohol. 846-5435 days or eves bef 8.

F wntd to even out indep haehld of 2M/1F 3story hae nr lake, woods & MBTA bus lines \$100/mo+ utils 646-9638 6-8PM.

ARLINGTON-Frndly, Indephahid, 3 bus/prof ak 26 M,F to shr roomy 5br w/prches, howd firs frpice, pkg, 2min fr T fr Sept \$195util. No amoke,pets 648-6647 til 10pm

ARLINGTON 1 ig bedrm avail Sept 1 in furnished 3 bedrm an-tique Brick hise fireplace sun-porch ig yard dishwasher washing machine directiv on bus washing machine directly on bus rte 10 min to Harv Sq near Park + tenis corts rent \$180 plus util nonsmoker no pets call 643-5190

ARLINGTON- Winchester F 25-35 to shr spacious semi-coop 6br hase in quiet neighbarhood Conven to highways & T. Aug 1 or Sept 1, 729-1289

We are a coop group 31-37, w/ a ig house & we are losing about % our members. We are looking for a group in a similar situation who would like 2 talk about a merger. 543-5591.

ARLINGTON-Nice room avail for M/F (30+) in comf indep Hee w amicable hamts. w/d, fpic, pkg,on T. \$155+. 646-8565

ARLINGTON
3F and cat seek 2F, 23, for friendly, omnivorous, non-smoke,
coop hehid. Porches, pkg, near
bus. No more pets 648-3539 after
5pm. Rents \$127.50 and \$90 util.

BELMONT - Seek Indepen M/F haemte(a) 28+ to share hae. 4 irg sunny bdrms on park with artist coll prof \$175+. 899-8919

BELMONT-2Fs 1M sk non-smoking prof. M in 30's for in-dependent home. Nr Rt. 2 & T. No more pets please, \$175 + utils. Avail Aug 1. Call 484-4407 before 10 pm.

Boston-mid share full/pt execs 1860 private 3br home garden sauns,at. pkg blk to T f/p w/d akylites elegant 451-0845 Bill.

Resp F24 grad stdnt sks housesitting pos Sep 5-25 (one-wk min) nr T. Gd w pints,cats Local refs. Pls call (312)491-1573

BRINGHAM CIR-3 roommates needed for 4bdrm , livrm, mod kit, bath, incl ht & htwtr \$160/eper mo. Call Pat 266-4737. TWO LONDONERS, Nonsmoking Vegetarians, in US from Sept., want living space in relaxed Boston Socialst / Feminist Household. Leigh & Bernle, 32 Pearce House, Tilson Gardens, London SW2, England.

S.E. group has seeks resp sens rmmte 4 adits-2 chidn share meal-chores WM \$210 incl uti 267-1490

SOUTH END GM rmmt sought to shr ig Vict hm w/ail mod amenities. \$290/mo incl all util Min to Copety Sq cail 266-2708

BRIGHTON-2 prof F 26+ to shr ig 4bd duplex hae residential area nr T, many xtras. 9/1 \$225+ util. Sorry, no pets. Call 782-5899. SUPER CONVENIENT
To public trans & colleges
elegant Brighton Comm Ave
townhouse seeks M-F \$250 pls
util Call 787-0089

Davis Realty. All sizes, all prices. Call 232-0050. BRIGHTON we sk 2 nonsmkng prof to shr ig, fradly 4 bdrm spt in Vict hee. Vry clse to T nr Cleve Cir. 2bths, K, ir, dr, \$218 hted. Avail 9/1. Myles 328-4486 Carol 232-7614

BRIGHTON-Beautiful Victorian house of 4W&3M seek smmi-veg, non-smoking male to join our semi-coop home. Avail 9/1 783-1228

Linden Realty. Clean well managed apts. 783-1024.

BRIGHTON M rmt wtd for Sept 1 for non sexist 8 person co-op house nr T share chorse cooking W&D wood stove garden no pets or smokers \$160/mo + util 783-1967 or 254-5074 BRIGHTON prof person to share house 25-30 \$210/mo inc util phone 782-4531 or 782-2072 or 787-9134

BRIGHTON - Seek F for sunny semi-coop hae with natural wood 2 porches on a quiet tree-lined St 20-30 yra prof or grad student No smoke pets or drugs Sept open-ing Call 787-4119 \$144+

age 22-30 to share house in nice neighborhood. 587-6667. BROOKLINE VILL-Bdrm avail in group has. Great house in great location. \$195/mo incl all util. & pkg. 277-4288 eves

BROCKTON-WM 30 seeks prof F

CAMB PORT-3 F & 1 M sk 1M for 5 bdrm semi coop hee. Garden, no cigs, no pets. Sept 1 \$165 876-8252.

CAMBRIDGE - Hee sks F 25+ to shr sunny 6 br hee 2 % bath W\$D DW \$131+ utile \$200 sec dep 547-7863 or 492-7055.

CAMB - 2M 1F sk 1F for semi-coop hse. No cigs, no pets, 25+, resp, \$103+ utils, avail immed. 354-2697. Next to bus line.

PARK yng professional to share stately 11 rm Victorian. How file, stnd glass, some antique furn. Wash/dry. 3 min to T-Red Line. No pets or smokers. \$150 by owner. 882-8381.

DORCHESTER: to share 3-decker nr Red line.Yard & gar-den. We are nonsmoking, veg, feminists \$80+ Call Ken,Laurel 825-7826

JP-F seeks F 20+ for spac 2 bdrm apt. Porches, yard. quiet, near T. \$140 + util. 524-1967 after 5:00.

LEXINGTON-1F 25+ for 4 bdrm house w 2M 1F. 2 hrms, frpt, 1 1/b bths. wooded setting, walk to express bus to Harv. Sq. \$170 inclutils. Aug 1. No cigerettes, pets or computer types. 881-7121.

Resp non-smk F student sks api &/or rmmt w/apt for 8/1 or 9/1 cail collect 215-297-8559

2 responsible GM in their 20s ak 2 bdrm apt in quiet area of metro Boaton both career-minded employed clean & handy, Leaving present apt after 4 years Price range: \$250-300 will consider working around house, would appreciate help in locating new residence. Box 2758

F prof comut from NYC 3 dys/wk sks own rm in apt/hse. Pref Pk Dr Brookine Vil, Brookine. Eves collect 212-879-6591.

Professional F sks 1 bdrm or studio in Canbridge \$250-300 incl heat. Wanted 9/1. Call after 6 491-8384

Chinese scientist M nonsmkng sks quiet rm nr Ctrl or Hvrd Sq. Youthful friendly Engl.-spkg. Days 769-4200 x209

IDEAL APT is in W Somerville Camb Beimont or Ari 2 bdrm w/prch prk nr T for husband wife &cat. Will pay \$500 unhtd & resitors' fee. 9/1 occ. 522-2015 9-2-30, 5:30 -10.

COMMERCIAL

SPACE Counselors & Psychotherapists do you need office space and/or supervision? Call the Brookline Center 277-4776.

Band seeks rehearsal space We are four responsible and lev el headed people with serious intentions Please call 497-0454.

WALTHAM-Shre 400 sq ft com-mercial building studio/shop business possibilities \$67 mo + util. 891-0419.

Dance/Theater studio 1000 sq ft wood floor avail to rent for rehearsals classes wrkshps, Lechmare Call 547-1158 Psychotherapy office in Camb: Near pub trans, prkg avail. For more into Call 876-7593.

CONDOMINIUMS

WATERTOWN Victorian. Each of the 6 rooms is a cherming respite from the ordinary. 2 levels fireplace, porch, parking, quiet neighborhood, near T, complete renovated \$89K Developer 965-5466

Time share condo. 1 week in april village at Winnepasauki two bdrm two bath frpice iv rm ktnt swp for choice of 330 loc \$1750 for further info call 665-3008.

Boston Realty Assocs. We just don't show your house, we show it off. 1102 Comm Ave, Boston. 277-5100.

CAMBRIDGE - 2br townhouse nr Kendall Sq Study 1 % baths Sun-ny dramatic energy efficient design. Vry attractive & grt in-vestment in the new Cambridge. Call 232-2887 or 868— 5656

Arboretum's 260 wooded acres.
All day sunny exposure. Conv to
MBTA stores & pond. 12 min
drive to Cambridge. \$62.5K or
BO. Box 612A, 118 Mass Ave,
Bos. 02115.

We don't just show your house, we show it off. BOSTON REALTY ASSOC. 277-5100.

ALLSTON-Co-op house share food walk to Harvard Sq. Nr buses & BFC food coop 3 vacan-cles 9/1 \$160 + dep. + gas ht+ ut 782-1711

WEST MEDFORD 1 M/F to join friendly indep 3bdrm home nr Lakes & T share food no smk or pets call 483-3111

MiLTON-F to share modern mansion, 55' swimming pool, sauna, recreation room, pool room, card room, 2 large fireplaces, private large bedroom with private bath, 10 minutes to downtown by expressway. \$375+ 566-7400.

MILTON-Jrnist & hosp admn M-F late 20's skng ind coop prof to shre cntry hme 4 acres wd 2 ig rms \$200/ 696-5214. 20 min to

Newtonville - 1M/1F seek 2M rmmt for 7rm newly renov hse w/W&D Nr shops; No smokers; No pets; \$187.50+ut 527-0128

NEWTON-Indep prof 27+ 2 shr Newton duplex (or rent rm) w/ same. \$200+ gas. Leave name, 825-6700.

SMOKING ALLOWED NEWTON CRNR-2 Ms wanted by 4 friendly,considerate musicians for non-communal house. One rm avail now, one on 9/1. Park-ing, w/d, nr bus. \$135+ util. 964-6718 from 5-11.

NEWTON CORNER
Currently 2M, 2F, dog, cat, in Ige
Vict hae looking for 1 person Aug
1, 1 Sept 1. Yard,pkngeasy T
access to downtwn, Camb prefer
25+ rent 225+ 969-0318

NEWTON CORNER F 23 to share 3bdrm with same in renov house near T & Pike pkg avail 9/1 \$235 incl heat 964-1362 eves

NEWTON-2 rms avail immed in ig Victor. w. garden, porches. W/D, dishwr. Share chores, meals w/friendly non-smoking adults & kids. Pkng, pleasent neighborhd, excell school & trans. \$200 per mo per rm incl util. Perm or summer. 527-3477 or 3476.

NEWTON LINE IN W ROXBURY-Gorg 12 rm hse yd fp prch on T stores nd M/F prof/grad Immed \$210 incl ht Mike 323-7479 739-2901

NEWTON F31 + 2 cats sk frndly consid F, wrk/grad to share beaut hse w yrd & grd; semi-coop; \$300 inc util; avl 9/1 Nancy 964-6145

Wilk & Welch. We have largest selection of apts, houses, apts in hses, & condos. 739-2900.

2W, 1M sk Male roommate for nice house w/yard, Newton Highlands, \$130 pls util Call 527-0716. Available now.

Wilk & Welch. We have the largest selection of houses, apartments in houses, & condos. 739-2902

NEWTON BRI LINE-F 25+ to join semi-coop with 1M 1F in 3 bd hse. Shr food chores yard Near T \$175+ Avail 9/1 eves 964-5142

NEWTON quiet wkg F 25 sks 2 slm Fs for apt in hse near 128 rt 9 & T big bk yd washer & dryer ac \$171+ gas call eves 332-5075

NEWTON-Sking 3M or F 25+ for 5 prsn ind hs nr T-Riverside, pike, 128. Nonsmk, Qt sunny Vic-torian hs \$240 incl ht. Call 244-8794.

SOMERVILLE-Prof 25+ to share ig sunny hse w/3 others. Cln, neat, norml folks, no stu, no pets, Must have full-time, daytime job. \$200 776-1569 eves.

SOM 2 prof nsmkg M 26+ wntd for 4br sunny 2ff hse quiet St w 2F 26+ 29 \$200 inc ht hw gd din convers 9/1 Jane 491-2538 Mon

SOMERVILLE-Nr Tufts. Coop household. Share with 3 others. Available 8/1. \$110 + utilities. household. Share with 3 other Available 8/1. \$110 + utilitie Shelley 623-7579 keep trying.

Somerville/Davis Sq.-Indep coop hse 1M 2F sks person 25+ no pets celebrities welcm. \$98 util. 625-1619

SOM- M/F 25+ to share spacious sunny & quiet 3bdrm apt. Must be resp considerate amiable semi-vegitarian non-sexist & have sense of humor.

\$150 incl utils Call 623-2781 No nets.

SOMERVILLE-1F, 1M sk 1F & 1M prof persons for ind hsehld-share chores, not meals. Beautiful ig hae on pleasant st., nr pub tran, indry, yd:no furry pets + bc. 628-6468 after 12 noon.

SUDBURY - Prof GM 30+ wanted to shr 8 rm country house w/ pool garden privacy \$250+ util Call 443-8044 bet 8-9am

WALTHAM-LEX - Nr 128 - Prof woman 30+, non-smkr share ig sunny hs, 1890's, 2 bdrm, mod kit, fpl. \$275+ util. Aug 1, 891-4686, 268-9670 x 63.

WATERTOWN 10 min to Hvd Sq. Spacious, clean pleasant 3 bdrm, age 25-32. Plan to stay to Spring Fireplace, \$150/mo. 926-0088.

WATERTOWN 2F 1M dog sk reap M 20s cln wrkg for rixd 4br hse yd nr T shr fd Inc mt rome mis no smok, cat 9/1 \$145+ 923-9— 080

Wilk & Welch. We have largest selection of houses, apts, apts in hase, & condos. 739-2900.

WATERTOWN - 2M 3F 1child sk M or F for veget coop w organic garden WD Yard. Shr chores meals interests Nr T. No pets, smoke, please. \$100+. 926-4288.

WATERTOWN Mature prof M seeks M or F share lwr fir 2Fam hse. Quiet, nr T, fully furn, avail now. Child 4+ OK. No cigs pets. \$262 incl util. Meet, exch refs. Write PO Box 88, Wat 02172.

WATERTOWN-sks resp F/M 25+ 2 shr apt w/ 4 others 10 min to Hvd Sq, yrd, no smk, have cat, safe neighborhood \$135+ 926-5864.

WATERTOWN 130+ semi veg shre food garden & chores nds 1 cpl or 1 person 27-37 by Aug 1 926-8933

WATERTOWN-2F seek 1 prof F 25+ non smkr. veg pref pleasnt. Indep ½ hse.int incl teaching music yoga.100+ util.926-0657.

WATERTOWN-Exciting oppor-tunity for anothr woman to becompart of our household. 4F looking for 1F 25+ semi-veg non-smoking responsible neal. Vry spacious 2 fireplaces near T 10 minutes Harvard Sq 3160 in-cludes heat call 926-4788. No nets

M/F prof nonsmoker semi garden on Dudley Pond Immed occup call 653-2094 \$170+ util

WELLESLEY HILLS-1F 1M sks person or cpl to share second fir of hise wyrd. Prking off-ro ad relaxed and resp atmosphere. Pref wrking non-smok \$155 a mo + utils Eves 235-8178 Avail 9/15

WELLESLEY-F to shr roomy vict w 2M own bdrm & study frpic ex loc semi-coop relxd w/d dswsr gas ht \$267 + util 235-9317 eves cpi. considered nonsmk pref quiet pets possible

WELLESLEY Mor F, rent \$115 + util smokeless hse/acre. Egalitarian, politically conscious minds compatible regardless of age. Solar energy native Amer Cultur art hiking meditation 235-4206

WOBURN 1M/1F seek 3rd for 3br+ house hwdfir fireplace ig yard adj woods nr T pref grad stu or prof no cige \$167 933-8291

WOBURN-2M looking for M/F to share house. Conv to 93/128. Call after 6 pm 8/3 933-7644

LAND

SO NEW HAMPSHIRE - Close to Mail, Schools & 93. Nice area. By owner. 1 acre lot. \$16,900 4 acre lot. \$31,900. After 6, 603-432-9130.

PARKING SPACES

Space needed 9-5 M-F in the Back Bay/Kenmore Area around

ALLSTON-Nonsmking responsi-ble F wanted to share 2 bdrm Comm ave apt with F23 for Sept 1. On Green Line \$217.50 incl heat. Call Kathe after 7 pm 232-

ALLSTON: grad student or wking person 25 to share 2bdrm Comm Ave apt \$205 onth pis tel & elec. call 232-2127 eves & wknd

ALLSTON- M student sks same for 2 bdrm apt on T Comm Ave Mod kitchen + bath avail 9/1 \$200 incl ht + hw 254-8889 eves. Rob.

ALLSTON - M sks resp neat MF 18+ in 2br apt on T. Immedi \$155 incl utils Call Jeff 277-5628 Pkg

ALLSTON M or F rmte wanted for spacious 4 bdrm apt near Red & Green Lines, rent \$90 mo call Michele or Mark 787-4209

ALLSTON-BROOKLINE-GWM 29 sks resp rmite for 2 bdrm a rif Red & Gr line, \$274/ all util. Bill LLSTON-BROOKLINE-GWM) sks resp rmmte for 2 bdrm apt | Red & Gr line. \$274/mo incids | util. Bill 782-4484. Not a sex

ARL-CAMB Line Prof F 27 straight quiet respon easy going sks same for nice safe sunny 2 bdr 2 fm hae. Yard parking nr T. Bos avail 9/1 no pets no smoke \$200 + util 646-8076.

BACK BAY-3M-4br sk grad stu/emplyd M nonemkr qulet to share our home,chores & semiveg meals \$150+ 267-3130 bt 6-10pm

BACK BAY- share 2 br apt with 29 yr old prof male. AC and carpet. \$235 + sec. 262-2158.

BACK BAY: wntd 2F to shr ig btfl 5bd Mariborough st. apt sndeck ftnas rm nr T avail 9/1 call David 536-3485

BACK BAY 3br suite in need of 3rd rmmt Priv elev W&D ex ig br \$400 a month incl heat Call between 5-7 266-8713.

BACK BAY - F 26 sks F 25+ to shr ig 2br apt starting Sept 1. \$307.50/mo incl ht Call 266-3606 bef 2 pm.

Wilk & Welch. We have largest selection of houses, apts, apts in hises, & condos. 739-2900.

BACK BAY F23+ wanted for own room in apt with 3F on elegant Beacon St. \$110/mo + util Call 536-7839 after 1pm.

BEACON HILL Hancock St \$240 Strgt Prof M 24 needs rmmte for 9/1. Nice apt Contact After 6pm 720-0163 or Lv msg on tape

SO END GWM 36 seeks mat respons, prof rmte to shr top fl spac apt 9/1. Call Robt 482-6120 Yr sh \$300/mo incl util.

BOSTON- SO END 2GWM ak same for spacious 3br duplex \$200/mo Sec dep regrd. Stephen or John 451-5266. Avi

SO END GWM designer 23 seeks compatable M to share beautiful 2bd apt \$450 heated. Attractive clean person need only apply 536-0132 until 12.

Male Rmmate wanted for Sept 1. Nice apt nr T, upper Comm Ave. Rent 177.50 inc heat H20 gas must be wrkg or wrkg student

BRIGHTON-F 26+ non-smkr wntd for 3 bdrm duplex hae clae to T \$120+ utilities 787-1063.

BRIGHTON-nr BC F/M rmte 2 bed mod apt W/W dåd no peta prof or grad 25+ \$250 + elec å pkg. Days 732-6462 eve 254-2679. Jen.

BRIGHTON APTI!!
1F 23 w/feminist prsptv ski
to shr 2bdrm apt nr Unio
\$220 inc utilprkg/air cond/
fac in bidg/now 254-2161

BRIGHTON CENTER 1 M sks rmmt 25 2 brm nice place \$180 pls util pls ht nr T 787-5262

BRIGHTON 2F seek F 23+ to share spacious apt w backyard & wd 1 block from Oak Square bus. Avail Sept 1 100+ 782-5824

F to share ig beautiful Vict has a fp mod kit yd porch pkg noi smkg \$220/mo + util 277-5589

BROOKLINE- responsible M25+ for 3rd bdrm of large comfy apt near the T \$118(incl ht) + util Avail Sept 1 Call 738-8610.

GWM seeks 1 or 2 others to find a good apt in Brkline, JP, Hvd Sq., Watertown 4 9/1. Backbay ok. Looking 4 friendly con-siderate people call Jim at the Watership inn 487-0094.

BROOKLINE - Prof F rmmt 25-30 to shr 3br apt A/C DW W&D Pkg avi Nr T Rent contrid \$250/mo Avi 9/1 or sooner Non-smkr pis. Call 232-1738.

CAMBRIDGE— M or F 28+ for Ig 4 br 1 ½ bath w/ fire place, d/w laundry rm ge security nr Porter Sq shopping and transport \$161 incl ht. Avail 9/1. Call Chris eves 661-8074.

CAMB-F+2sons sk 1, pol. con-sc;to share meals, chores, com-mon space. Lg. rm;yd. \$235 incl all util & Indry 354-7916 eves Heidl.

CAMBRIDGE 1F seeks 2F (23+) for Inman St house; own sunny bedrm -irg. kit/pantry, ivgrm; Near MBTA/bus, no pets, \$270 (includes all util.), Seek responsible, congenial indiv, Sue 661—1830 att 3PM

CAMBRIDGE-own rm in 2br has. M/F stu into music and the arts pref. \$150. Privacy etc. Pls call Chris 492-6814, anytime.

CAMB - PORTER SQ M 25+ to shr w/ same 6rm apt \$175 Nice area Nr T. 864-0829 eves.

CAMBR: F to share furnished 2b-drm apt on Harvard St Fireplace laundry \$200/mo heat is free No cigs Call Gene 354-5871

CAMBRIDGEPORT apt needs roomate 125/mo everything inclopienty pkg 5 mins to MIT Hrvd Call 876-6109 Bob Iv msg

both worlds Non-smoking room-mate 28+ to share 5rm apt with M 37 \$187 going to \$212 + ht & utilities 489-0329.

CAMB-Inn. Sq. I am prof. F 27 semi veg, into arts sk rmmte for space 6rm apt w/porch, \$200+9/1 864-9054 eve & wknd.

CAMBRIDGE Female rmt need-ed in sunny 4bdrm apt near Hrvd sq exc loc roomy \$125+ avail Aug 15 call 876-8685 pref eves

CAMB - SOMRVL Avi 9-1 Prof M, 24 needs M, F clean friendly sense of humor for 2 bdrm nr Porter Sq \$175+ No pet Al 625-9285 M thru F 6— 12.

N. CAMB-Writer and archivist seek M and F 30+ for newly for-ming 7 member coop. Share good conversation, food, chores. Rent \$150+ 623-7418.

CAMB/SOM line need 1 for ige 2bd apt near Porter Sq near T & stores \$225+ util call 776-1896 after 5 or weekends.

CAMBRIDGE- 2F seeking 1F 27+ nonsmoker for ig sunny in-dep apt nr Hrvd Sq \$170 incl heat & util 491-1107.

Linden Realty. Clean well managed apts. 783-1024.

Cambridge-GM student, 22, straight app, seeks apt share no Harvard Square w/same. May share \$150 p/mo. Box 2840.

CAMB-Huron Ave sk M/F 25+ to share 2bd in hise furn w/ antiquee pine firs bay wind eat-in kit w/d porch w/garden No cigs. \$250 incl all util Bill 547-5725 8-11pm only.

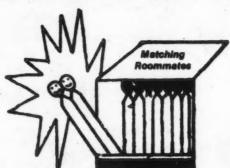
N CAMBRIDGE apt. Spans 2 floors. Ind. coop-M & F seek 1 roommate non-smoker. Avail imm. \$80 util 864-6256

LOOKING FOR A ROOMMATE? TRY MATCHING ROOM-MATES, INC.

The 1st and most experienced roommate service, serving the public for 16 years.

\$15 FEE

Register now before the



CALL 734-6469 734-6484

PLAN AHEAD!

MATCHING ROOM-MATES, INC. 251 HARVARD ST., BROOKLINE 02146 (COOLIDGE CORNER)

Mon.-Fri.: 9:00-8:00, Sat.: 9:00-5:00, Sun.: 12:00-4:00

WESTON-1W sk 2 rmts-spacious qt home w frpl, woods be consid, solvent & reashbly same w sns of humor. Pref no cigs exc loc nr trans, furn wicm \$245+ (2 rms for \$285+) 235-3716 aft or eve.

WEYMOUTH-M sks rmmte 25+ to shr 6 rm hse. Lge, quiet, private yd. No pets. \$300 htd. 335-3033

WINCHESTER-Independent, responsible M&F seek person 26-38 to share beautiful, 9 room house on shore of Mystic Lakes, Rent \$200 plus util, sec dep; own room near fown, B&M train, Cali 729-5049 after 8PM, no cigs please be responsible, communicative.

BRIGHTON Prof person 26-36 straight to share ig half-hae \$210 inc utils. 782-4531.

1 M/F 23+ prof to share 3br in BRIGHTON w/2F \$195/mo unhtd in house quiet side st hge prvt rm eat-in kit sunny porch 9/1 Call eves after 5, 254-6209.

CAMB-Nr Fr Pd. F 29+ for Ig 3 bd apt to share with 1 prof F No smkr or pet \$200+ util 2porches & garden area 492-2559

CAMBRIDGE-Beautiful 4 br house sks 1M/F 25+. Shr political & personal support, good, some meals, chores. No tobac. \$160 354-6740

CAMBRIDGE - 2F 1M ak non smkg M for coop house nr Hvd 2587.

MILTON Skng prof person to shre charmg alry 9 rm Victorian hee. Barn. Yd. 8 ml to Boston 696-3485 aft 4.

Garage wntd 8/1 or 9/1 somwh in Brkline coverage for 58' bu sundr Partial use vy resp 2778120 to talk rent.

ROOMMATES

Looking For A Roommate? Matching

Room-Mates, Inc. 1st & most experienced Room-mate service. 16 years serving the public.



ALLSTON-2F seek F 25+ for 2 fam hae Pkng Nr MBTA non-amkr \$115 Sept 1 783-4137 aft 6PM

ALLSTON-1bd, non-smoker. \$150 Call 617-566-0524. ALLSTON - 2 rmmts wanted for Sept spacious 4br apt off Comm Ave on Green Line. \$140/mo incl ht. M/F. Call 782-2217.

Wilk & Welch. It's our business to know where the best deals are. So stop in & we'll find you what you need. 739-2902.

ALLSTON - Interested in baseball bks film? 2M 25+ sk same for spac apt nr T, \$167/mo No smk/pets Reas neat. 731-8756 ALLSTON - 2M cat sk M/F 25+ 3bdrm avail 9/1 Clean non-smkr

vegetarian pref Share chores \$125+ util. 787-9317. ALLSTON for 9/1 Nd 2 rmmts pref F to shr 4br apt in 2fam home w 2 prof M in 20's Lg kit, hv rm, din rm \$182.50/mo + utils 783-3539 aft 6, 864-5770 ext 2981 days Ask for Rob.

ALLSTON-nonsmkg M/F rmte wanted to shr spacious 2 bdrm apt near T & BU. Pkg avai. \$200 inci ht. Call 254-4135 6-12 pm.

ALLSTON wanted 2 roommates M/F for apt -near T-for 9/1 3 bedrooms large sunny kit med livingroom \$175 per month Call 254-1826 mornings bfre 9 evenings till 10:30 ALLSTON 25+ F College graduate seeking same. Comfor-table 2bdrm. Conviet loc near T& all store. Rent \$200 mth. Call 787-2977 betw 2:30-3:45 pm M-F ARLINGTON-M/F 25+ writed for sunny 7 rm apt in E. Ari. Safe St. nr T & stores. \$125+ Call 646-6446 eves til 10.

Looking for an apt? Call Genera-tion II RE: 864-3200. You've tried the rest, now call the best!

ARLINGTON.EAST- Sunny br in ig 2br prch pkng frpic convnient. M/F, resp 25+ humor!! \$188+ util 8/1. Scott 646-8597. Keep trying.

ARLINGTON- 31yo F grad st sks F respnsbl frndly for 6rm apt No pet/smoke \$177+ht+utils sec dep for Sept. 648-6150 eves.

ARL Prof Woman sks same 28-for spac 2br spt. Rent \$262 inc ht. Lkng for balance of indep & sharing. Non-smkr. Until 5/8 call 646-5113 eves/wknds; after 8/8 643-8654 Kp trying. BELMONT-1M1F sk 1F27+ non-

smkr funivg wkg pran shr ig love-ly 3br apt fpi 2 pchs pkg avi 9/81 \$195+ util 484-3748 8-10 am, 8-

Looking for 1rm in 2bdrm apt in Belmont or Watertown very clean nonsmkr rmt for SLp 1st call 254-5039 eves

BACK BAY-2MF roommates with 5bdr Mariboro St apt 3bath nrT sundeck exerr close to BU NU call 267-6976 for details.

BACK BAY-F to share artist studio string late summer 2bdrm bsment apt late 20's-mid30's intratd in arts or artists quiet friendly person nonsmitr \$225 incl heat call 6-9pm 536-2082

Back Bay-ig rm in nice 2bdrm apt shared w nonsmoke clean

Openminded mature female student sks person to look for and share apt. I smoke and have a cat. 244-0525 akd for Lu

WANT ROOMATE
Older GWM seeks compatible apt mate late 20's early 30's am ne at clean adaptible want apt in Boston Central or Cambridge no fems drugs hangups send note to Box 2473 all answered

Downtown Boston- moving to inner-city loft. Looking for fourth, preferably F, perhaps artist/proffesional, late 20's/early 30's. About \$200+ share in setting up. Plenty of privacy, common space, light. Call Warren 661-8424.

BOSTON-looking for GM, any nationality, to share ig apt near Brig Crcl. \$190mo Call 738-5652.

BOSTON-WM educ mature non-smkr sks WM needing own clean quiet rm n sunny attr apt Mon-Fri conv loc reas 266-6322.

street pkng Apply immediately for 9/1 Daniel 445-5568 aft 5. MISSION HILL GWM seeks gay bi straight roomate for 6 room apt 45.00 wk includes utils 442-8715

F grad stu sks same or prof to shr spac 2 bdrm Comm Ave apt w porch \$262.50 + G&E call Ms Joseph Aug 1&2 only 267-3100

GWM for beautiful S End duplex Aug only (rent neg) and poss look for apt tog for Sept Bob 536-

Davis Realty. All sizes, all prices. Call 232-0050.

BRIGHTON 1F sks F grad stu/ prof indep clean for your own rm in sm apt nr T stores 175/ mo inc ht & ht wt for 9/1 782-1314 Prof F29+ indp resp consid to shr 2bd apt on T nr Cl Circ indry nice bidg/nbrhd Call Lisa days 353-2635. \$250 htd. avi 9/1

BRIGHTON-Quiet resp prof F 25+ to share sunny 2 bd w porch. Near T \$225 incl ht & hw. pkg avail. Nom smoker pref. No pets. 734-2034.

BRIGHTON-Rmmate 24+ F wanted for sunny lib 3bdr has w frpl nr T prkg no cig or pet \$140+ 787-2629 anytime. CLEVELAND CIR-rmmt needed 4bdrm apt \$125/mo occupy mid Aug. Call 277-2729.

Selective prof M 25 sks F to share super luxury South Shore apt 9/1 poss sooner worth calling 587-6775.

BROOKLINE 1F81M sk 1F 26+

nonsmok for eleg apt nr Cool Cor. 2 bths, music rm frpl etc 270+ el. Call 232-1762 Lydia or Roy BRKL Prof F 27+ to shr apt in 2 fam res hme w/2 F. Bdrm, atdy & bth. No pets, smkrs. Avail aft 8/15 \$265/mo 232-2404

CHESTNUT HILL-MF wntd to shr 3 bdrm hse. Prkng yrd. Mile from T. Pref no-smk, new-wave \$230 783-2828day,527-7724eve.

BROOKLINE- 1JF needed for large beautiful apt. Near T, shops. semi-veg. prefer 25-32. 277—7850. BROOKLINE - seeking 1M/F 25-35 prof or student. Sk 3rd for 3br. Nr parks, trans. \$200 incl utils. Avl Immed. 734-1941 eves.

BROOKLINE Rmmte F 22-30 for Sept 1 Kosher Kitch 2bdrm \$188 Inc ht & htwater. Nr T. Safe area. 566-6808 eves til 10pm. BROOKLINE F rmmte wanted to share 2bdrm apt w/ ige bdrm ast in kitchen å batcany. Gd neighborhood'nr 7 \$245 incl h å hw sec dep req 739-8868

BROOKLINE 2F lkg for 1F to share sunny spac apt 3bdrm 2bth nr Cleve Circ \$217/mo inc ht call Kim 731-4093 Prof F 29 nds to share apt or house non smoker has friendly declawed cat pref Brookline & consider Bos or suburbs 437-0270

Need roomate, non smkr in-terested sharing ig kosher apt. Cooldge crnr w/father & pt time family reas 327-1136

BKLN 3F sk 4th 28+ to share ig sunny apt w/W&D 172 w/ht.We are semi-veg.nonracist & non-sexist somos bilingues 9/1 738-9719.

BROOKLINE young M prof wanted for 3br apt \$175 + utile 734-4135

Looking for an apartment? We have apts of all sizes & prices in great locations. COPLEY SQ. ASSOCS: 266-1042.

BRO/BRI-Prof F skg same 27+ 2 shr ig, sunny apt nr T, no emkg, no pets. \$230/mo incl ht fr 9/1 wknds/pms aft 9 call 731-8851.

BRKLINE LINE F shr 3 bdrm w 1M & 1F. Lg rm hrdwd fis sloping ceilings luvst windows wikin cist eatin kit \$210 inc ht. 738-1472

BROOKLINE-Prof F 25+ to share large friendly apt w 2M 1F. No pets, non smkr, nr T. \$115 heated. Avail 9/1. 566-7933.

BROOKLINE F 29 seeks F 25+ for 2bdrm apt, non-smkr, no pets, \$216 incl heat, Call 731-8484 eves & weekends.

BROOKLINE-Prof. F sks prof 25+ to shr 3 bdrm 2 bth apt in house. Nr T. No pets. Avail 9/1. \$340/mo incl ht & pkg 566-7233

CAMBRIDGE nr Belmont 2 prof F seek 3rd to shr 3bdrm mod sun-ny apt \$225 all utils incl No smkng no pets avail 9/1 492-1740.

My cat refuses to split the rent on our Ig 2 bdrm in No Camb so will you? Resp wkng person pref 9/1 \$260 aft 6pm 497-0322

CAMB/BELMONT LINE- Best of

WILK & WELCH. It's our business to know where the best deals are. So stop in & we'll find you what you need. 739-2902.

PORTER SQ-Male rmmate wanted to share 3 bdrm apt w/2M. Nice neighbrhood. independent ivng. \$150/mo & low cost util 661-1227

Summer rush!

WELLESLEY M/F to share 3 bdrm hse nr 128 & 9 Lrg yd Mod kitch. \$200 + util. 237-7862 eves

W. ROXBURY-Gorg 12 rm hse yd ft prch W&D DW gd on T nr stores need M/F prof/grad imm-ed \$210 incl ht. Mike323-7479 739-2901

MELVILLE PK Dor - Prof GWM to share w same. Sep bdrm in ig house \$300 inc util 436-5044.

JP - 1M 1F sk 3rd rmmt 25 for 4br townhouse with front yrd bck yrd frpl & study. \$183 + . Nr rrans. 522-4792 aft 6. 9/1.

MEDFORD - Frmmt desired for a spacious home Conven to MBTA & shopping Shr meals \$200+ No pets 890-8400 Vanessa 9-5 only

NEWTON CNR-house so big you catch a train to bathrm.Lost 2 rmmtes w/o trace in huge lvng rm; must replace.1M,1F wanted to share food,cining,sataris to bkporch 24+ nonsmkr.8/15 or 9/1 rent\$165+ 969-7483 DAVIS SQ M24 + M22 sk 2 M/F for co-op(but indep) caring, semi-veg hse. No smoking pis. \$150+ Call Lew or John. 828-1537

ARLINGTON 2F wanted to share a sunny spacious place with one Woman who works in a bookstore no pets 112+ call 643-4390

3 prof F's seek 4th for large, sun-ny apt in Arlington on T. No smokers or pets 646-1176

BELMONT
M/F 25+ to share airy 4br 2n d fl
apt w/ couple & dog. Quiet locale
near parks & T. \$150/mo, Sept 1.
Call Peter or Me— ryl after 9pm,
484-0863. Cozy place (pref tidy
person) Come seel

BÊLMONT F prof to share Lg mod house w/ 4 others on T Nr mjr rts Avail 8/18 \$225+/mo. Call eves 489-1087.

BACK BAY-2F2M sk 1 friendly F 23+/semi coop apt/share food & chores/1 yr committment/no cigs no pets \$200/incl ht 536-2212.

BEACON HILL I need 1 responsi-ble M/F 18-28 for v nice 2 bdrm apt. imm. must have it together \$197 plus utis Box 2266

VILLE ENTIERE

BAY VILLAGE-Exec will/shr priv 1860 9rm home sauna grdn pkng w/ 1-2 Gprof/grad student \$400 451-0645 ly mssge.

Three rmmts needed 4bdrm Mission Hill hae \$135+ utilities on

BAY VILLAGE - 2 Prof F seek

BOSTON SO END prof M sks rmmte to shr beaut spac 2bdrm apt nr trans \$300 mo sec dep req 9/1 Call Bruce 262-5165 bves

SOUTH END prof M seeks respons mature prof 4 suriny 2br nr Pru f/place sundeck pref some 1 in arts ser only \$250 2622684

BOSTON-Rmmte wntd ro 2 bdrm apt near Pru cntr in remod bldg near T. M non-smok \$235 inc ht. Avail 9/1 Call Saud 236-1766 eves.

BOSTON PHOENIX,

NO

TWO,

AUGUST 4

1981

WRITERS- Need a quiet place work? Writer with 450sf 24 h loft will shr time/spc for reasonable \$. 236-4173

Two Video Producers looking for small space in Somerville to install cable. Call Howard at 367-8300

Sunny spacious live-in/work-in loft Downtown Boston. 2 people le looking for 3rd, 25 + Depoett. \$750-\$1000. No musicians or pats. Open 9/1 81 Call eves 482-8064.

CAMB 1000 sq ft good light No musicians \$375/mo 237-1041

UNION SQ SOM 600 sq ft with 12 ft cell No bands 237-1041

GUARANTEED

CLASSIFIED

it runs till it works

Call 267-1234

CAMBRIDGE - H Sq - F sks F 28 Int in arts - Jazz/Gospal -Picasso - Woody Allen. No smk. Plano. 2br. \$235/mo inc ht 864-1701.

MBRIDGE - apt to shr w 1prof ture F Quiet nghbrhd \$260 o utils Security reqd 876-4932

ALLSTON 2F's 23+ for specious 3 bdrm apt. N smoker prefered call 787-1193 after 6pm. Sept 1

ALLSTON private room share let 1 ½ bath, dng rm, laundry \$120 mon. includes heat util & phone Sept. Occup 254-3178

ARL feel doomed to live in a dark pit? A nice old house not far from Civ is much frndir alt we are 2M 2F 26-34 seek 1 to join our coop, rm is sm \$100 no smoking pets

BELMONT-M 26 sks non-sexist for 1st floor of hee. Beautiful, quiet, sunny 6 rms w/holwd fits and 2 porches. Near reservoir, parks and 7. Likes natural food duclimers and hiking, Dislikes TV pets and smoke. \$255 + util Inc

Wanted open minded female only to share mod apt with friendly male. Many benefits aste area you may call enytime 364-4611.

SOUTH END 2M 1F seek Fernale for small bdrm in specious 3 bdrm apt near Pru modern kitchen firepiaces & hardwood floors 202.00 incide all avail 8/1 353-1349

BACK BAY 2bdrm apt 2 share with young prof GWM 25. Grt bidg , wkg fp 9/1 \$300 Joseph 5369751 8-11am or aft 11pm

SOUTH END: F 28-35; prof or gr ad student. No smokers or pets \$213 mo+ util. Avail 9/1. Call 536-6812 eves. Except 8/13-8/29 call 203-536-7239.

BOSTON-SWM sks MF 23-33 4 furn condo excl bdrm nr brkine vil pond view conv to T \$260/mo

NU-GM to share apt Nice clean near public trans Call weekday before 2pm No sex calls 267-8740.

OPPORTUNITY

Executive seeks male to share luxurious live in situation. Free rent, share meals for part time help in maintenance etc. Non amoker only. Parking svall. Tel. 266-7061 ext 7 day or eve.

BRIGHTON F for 1br nr Comm Ave own am rm \$163+ util dep amoker ok buy own food pets Aug 23 avail 254-0793

NEED ROOMATE.. BRIGHTON M 23 sk mmmt, pref F 20's arts profes stu to share 4rm apt clean safe nr T BC no cigs or pigs modern rock \$230 mo 8/1 Marc 566-3695 Morn/Eve

BROOKLINE-pro F 23+ for beaut 3bdrm apt 9/1. Non emkr must be consid \$235+ util eves 536-5247 days 1-493-9324

BROOKLINE sk 2 rmts to share 3 bdr apt \$100 incl ht 1 prkng ap \$20 no lease available now 731-

BROOKLINE 4brs avail in 5br apt nr T hospe park. Beautiful quiet nbhd. Respnsb non smkrs M/F 21+ no pets, rents \$120230 Call 277-6353 keep trying

BROOKLINE- F 27+ to share 2 bd mod apt \$225 htd includes parking Great location Near T 232-8873.

Prof F 23 sks namking F to shre midm 2 bdrm apt //way btwn Hvd Sq and Ctrl Sq \$295/mth ht pking inc 491-7353 btwn 6-10 pm 9/1.

CAMBRIDGE-Light rrees view near riv, porch, quiet nebrhood walk Harv MIT BU indep person F pref 492-7316-AM best.

NO.CAMBRIDGE-Mature F for 5 rm apt w/plano non-smk \$150 . 868-3092 Ask for John.

CAMBSOMER: line nr Davis Sq. 3 F sk 2 M for sunny 5 bdrm 2bth basemt. Share food, indep but friendly. \$135 + gas, util 625-3505.

CAMB Faks F inher30s-50s to shr apt \$137 incl ht pub trans 9/1 yrd safe sec dep 868-5140 bef 8:30sm or eve til 11pm

Person looking for a place to tive in Cambridge between Cent & Hvd Sq close to MA ave up to \$150 623-7861

CAMBRIDGEPORT - F sits same for 2br sunny apt \$187.50 + util Avi Aug 1. Non-smkr. Betw BU & MIT. Nr Cntrl Sq. 491-0990.

MELVILLE PK Dor Prof GWM to share apt w/same Own rm 166 + 1/3 utilities Call 436-5044 Ask for Ken w/rstcall

MELVILLE PK Dorch 1WF seeks 2 prof WFs to share ig sunny apt 3bdrm 150+ 1/3 util Close to stores & T 436-8330 iv message.

MEDFORD F 30 with Byr old to share 6 rm apt \$200 +util. Avi Aug or Sept 1 or will relocate if nec. After 6 pm 395-8569

NEWTON 1M 1F sk 3rd to shr 7rm hse 2fam nr rts 9 & 128 & T Pref mature & resp per of mid 20's + \$180/mth util sec. Avail Immed. Call Jim /Joanne 244-

QUINCY-profild/F 24+ nonsmior CLEAN for 2bdrm 1 %bath nr Tx-way ind pool a/c sauna indr dahwah 245+%elec 479-1203

SOMERVILLE Highland Ave. nr Union Sq Roommate to share 5 rm apt with 1 other. Incl ht, hw \$212.50 + Cell Dan after 6 or wknds. 666-5364

SOMERVILLE 2F sk rmt for 3 bdrm apt Davis Sq non smkr nr T avail now \$150 days call Janet 364-3911 eves 776-7843

CAMBRIDGE-M rmmt wanted 9/1 for vy Ig 2br apt nr Hrvd Sq. Lots of light, space Extra small rm can be study, studio I am M 27, sk frndly literate M w sense of the ridiculous \$225 ht Incl call Les 876-6724.

CAMBRIDGE 10 min wik to HvSq quiet, Independ, mature M or F to share 4 rm apt \$150 mo util w/ one M(36) call 864-7079

CAMBRIDGE seek 1M 27+ non-smking semi-indep hahid nr Har-vard Central Sqs prch dog no more pets \$115 661-9632 after

CAMB M/F 26+ needed for 2 bdrm apt wit wkng M pref non amok semi veg. Avail now \$125 incl ht. 868-6978 aft 8/1 eves

CANTON Convenient to 128 Mature, prof outgoing 25-35. Glenn 828-8308 or leave

DORCHESTER wanted 2 prof F to share new cond. 3br ocean view rf deck frnt & bok prches \$250 + util cont Jonethan at 288-5923

DOR-F non-smoker early 30's sks same to share 3 br apt nr ocean + T. \$100/\$150 + Pam 265-6831, 536-5400 x334.

DORCHESTER F to shre sunny apt Indep cheerful prof feminat left politics 28+ no smkrs plane more pets avail immed \$125 mo + util call 288-3008 or 438-4192

NEWTON COR.-2M seek 2 M/F over 25 for large & small rms in 4 bdrm apt at great location on quiet st. nr T & stores. \$115 & \$90/mo. + utils 964-4124

NEWTON- F prof 35 sks 1 per to sh sunny hae lvrm w frpt,dnrm, avail bdrm w study,1 %b.huge yd,lov neigh,conv loc. Non-amok, dog lover pref. \$325/mo/per-to utit. Sandy 223-5533. 964-8166.

NEWTON-1F wanted for friendly independent 3 bdrm household specious and sunny Aug 1 Call 787-1193 or 277-7191.

NEWTONVILLE-Sk up to 3 M/F young profs 4 lg Vict home. \$250 no pets no smokers. 969-7418 NEWTON CORNER
3M grad students seek 4th for 4
bdrm apt MBTA res neighbrhd
ww \$125/mo +util 244-7949

NEWTON CORNER-F rmte to sublet 1bdrm in 4 bdrm apt w/ 3F specious sunny easy access to Pike & public transp. \$175.00/mo pos apt rent entire apt 9/1. Ava imm call am 603–465-2295.

NEWTON - M rmmt wanted for Sept 1 or earlier for 2br \$230/mo incl evythg. 783-2616 or 247-6611.

GWM 34 quiet chadrt resp clean nonsmit sks same 25-40 w house or apt 2 share Newton or en-virons Box 12 Newtonville 02160

SOM-Rmmte needed to share 2 bdrm apt. w M 29. Nr Camb line. 10 min walk to Harv. Yd. \$195+ Call 628-8095 btw 8-9 pm

SOMERVILLE/PORTER SQ - 2F 1M sk 4th for coop heehold. Large apt 2 firs \$150 + util Avi 9. No pats or amk 628-000%

SOM-rms avail in ig part furn 4br hae, safe area nr shops, T. Conv 2 MIT&Hvd. Mature respns non-amkrs. \$112+ Hugh 623-5329.

For Sept 1 F Feminist leftist sense of humor likes jazz 25+ to share roomy 2nd floor Union Sq Somerville \$125 666-0513

SOMERVILLE-1st fir 3 br yard driveway porches nicely redone 2 male first needed 125 per prs + util 776-8945 or 6662535.

WALTHAM M 25 sks MorF to share mod 2bdrm apt nr 128 Rent around \$250/mo 899-8519. Available Sept. 1.

WALTHAM-M 26+ to share cohesive supportive 2bdrm environment near pike/T/126/shopping avl 8/1 899-3717 keep trying.

WATERTOWN- Rmmt wanted by Aug 1 for alluring 2br apt w howd firs back prch & yrd Nr T. Spill \$450/mo rent. Arthur 926-8048.

W ROXBURY 1M to share 6 rm apt in 2fam hae with prof M 31. \$180 + ½ util. Call Jay days 237-1100 ex 149/112 eves 323-

W ROXBURY F rmmte to shr 2 bdrm apt Pool, laundry ac wil to wil crpting Beaut area nr T Mary days 327-7669 eve 469-2865

WEYMOUTH On Ocean, T bus. F sks straight prof M/F 27-37 to shr well kept lux 2bdrm furn apt \$300 inc ht, util 337-8627 eves

WINTHROP-sk M/F 25+ non-smoker to shr ig any 2bdrm apt near trans/beach, Avail 9/1 \$200/mo util inc call Ted 846-

WINTHROP S or G Male to shi 2br 2 bath Condo overlooking water on Bus line \$230+elec Call Mike 846-8053 aft 6 pm. No

WINTHROP- prof M 26 sks MF 24+ to shr 2bdr apt at Gov Prk 9/1 Pool,tennis,unval; secure Non-smkr. \$240 inc ht. 846-0574

WINTHROP-F 22 nds F rmmt for big 2 bdrm. Good trans. \$375 + utils; for 9/1. Call 846-8362 aft 7

BROOKLINE-wk to Med area, nr T. Lux old home in coxy garden are, ig carpeted furnished space for mature, quiet, nonemkr, wkg or prof. psn 232-7477, M-F.

NATURAL AREA
QUIET
NON-SMOKER ONLY
JAM PL-Attr. safe natural area
by Arboretum & Pond. Neer T.
conv. shopping. Semi-private entrance. Quiet, neat independent
white coller employed or serious
student or faculty man 28-48
seeking clean modern turnished
room with personal phone &
kitchen privaleges please call
522-3794. No pets. \$158 heated.
before 9 pm.

WESTON - Rm in Private home nr Center, parking. Call 893-7808

Ferrway area am room clean neat kit fac \$35 wk w/ref 262-0653

SO END ig rm w/cooking & shrd bth snny quiet bidng on safe st \$60 wkly Clean rel person only call 536-4375 & sm rm \$40

SEASONAL RENTALS

SUBLETS

Desperate! Allston sublet: 1 bdrm in 6 rm apt. Share w/2 others for Aug \$65 nr T Call Brian 482-2930 x378 days.

CAMB-Central Sq. Lge pleasant furn bdrm. For August only \$135. 661-2693

LEXINGTON end of Aug to 9/30 shre hee w 1 other nice area non smkr no pets day 657-2659 eves 863-1755

NEWTON-Gentle considerate person for attractive specious apt. with gentle dog. Reasonable. Aug. 332-2197 morn best time

ALLSTON-all sizes & prices available. Generation II 864-3200.

ALLSTON - Furnished 1bdrm very nice clean quiet 1 Sept to Dec 30 conv to BC, BU, Harvard Call 787-4459 evenings.

SUBLETS
We'll rent yours or find you one
RE 232-0050.

ARLINGTON - 2 rm sublet 4br apt for month of Aug 1 block frm Aringtn Cntr & bus lines Call 648-8396 aft 5 Pete

Boston, Park Drive-1bdrm, huge lyng rm & kitch.\$370 sublet for Aug. 437-9444.

Wilk & Welch. It's our business to know where the best deals are. So stop in & we'll find you what you need. 739-2902.

Boston & vicinity sublets. All sizes & prices available. 864-3200 RE.

NEED A **ROOM-MATE?**

Then register now at MATCHING ROOM-MATES INC, 251 Harvard St. Brookline (Coolidge Corner). Call todayil 734-6484 or 734-6469.

BOSTON & vicinity- sublets all sizes & prices HOMEFOLKS 497-4300 RE.

BRKLN-All sizes & prices available. Generation II. 864-3200.

BRI-All sizes & prices available Generation II 864-3200

NEWTON CORNER-August sub-let for 1 person. Attr. roomy 1 bdrm. fully furn. \$225 + deposit. Pkg provided. Call Steve at 332-7341.

PERSCELLANY

Responsible adult to live rent free in exchange for night care of disabled man. Must be sdvocate of holletic health, a non smoker References & resumes to Ken Carter 835 Hurtington Ave, apt 1809 Boston 02115 by 8/20

wanted plano lessons in exchar poetry discussions/tes Please write box 2924.

WOULD LIKE TO BARTER MOPED For home video equipment. Bike is Puch Maxi in excellent shape, yellow. Call 267-1234. Ask for

MUST LEARNS how to glide;plane or hang. Will exchange for racquetball lessonal!! Box 2927.

I'll do painting around your house for car parts (tires, snow-tires, etc.) Write Box 2928.

ART AFFICIANADO to accompany me on my gallery à museum tours à explain what is see, in exchange for either literature disc or curried chicken dinner. Box 2931

SALLET 44 HARVARD AVE. DAILY 10 A.M.-8 P.M. ALLSTON, MA **SATURDAY 10 A.M.-5:30 P.M.** 782-1891 **FURNITURE COMPANY** For A'Very Limited Time Only Sota by day, sleeper by night. As ECIAL OF THE Time Only DIRECTORS WEEK FLIP SOFA by CHAIR Reg. \$44.99 SOFA, LOVE SEAT, CHAIR NOW \$2399 All Oak Frame Congoleum brown, rust SPECIAL FACTORY PURCHASE SAVINGS OF 30-50% (All Chairs Sold in Pairs Only) Herculons and Nylons — Choose From a Wide Variety of Colors II Available in Catmeal Haltian Cot III Have Seen This Elsewhere For 24 side \$39.99 \$49.99 Now \$15999 ITALIAN BREUER r Beige and Brown Cotton Pla SIDE CHAIR SPECIAL FACTORY Available in natural nut or black finishes PURCHASES Super 5 Great Colors TAIWAN reg. '699" NOW *3999 FRONT WATERFALL 60 Watts Reg. \$19.99 \$999 BREUER CHAIR Lampe Arm Chair *39.99 Natural Finish 0 SALE ENDS AUGUST 15 OR AT STOCK DEPLETION

DORCHESTER rmt wtd ig sunny apt near T quiet neigh call Grant 288-3774 bet 11-2

M or F 25-35 Chelsea. Safe clean area w/ direct line to Boston \$120 pls util for responsible per-son 884-6049

N DORCH Rmmts 25+ arch hee in exc neigh near T share meals, chores fradshp. 150+ no cigs 265-4252 7-10 Brian avi Aug 1

E BOSTON Need coil grad Non-amoker to shr expenses of 2br apt Nr T. Starting Oct 1, Call 267-5954 aft 8pm

FRAM- non drinker/smoker GWM 34 resp iking for same w/ or w/o apt/home Not a sex ad Call Dave 481-2398 keep trying.

JAM PL-Rmmt wanted 30+ 2 shr 2bd apt in hs-Pondside 1 block from T darkroom \$192+ Sept 1 524-7184 after 6.

JP W fr bucolic sun & beaut hahld w/2W Shr fd fun xtra space, coop effrt, no cigs femnat pref\$150+ imed 522-3340kp try

JAMAICA POND Two Female rmmts needed Two Female rmmts needed for spacious spt. Lg kitchen, ilv. rm, 2 frpices, hrdwd firs, sundeck, laund, quiet neighborhood. \$250/mo includes ht & ht water. 524-3054.

JP - 2prof F seek clean & consid hsemte to shr ig 3br flat in 3 fami-ty hse on T. \$200+ util Melissa or Sue 522-8032 Avi 9/1

Jam Pi-roommate wanted to shr five room apt w/ 1M, \$155/mo plus util, F/M. Call Steve 522-2239.

JP - 2 prof F sk M 25+ to shr spacious 7 rm apt on 2nd fir of 3fam has \$188 incl ht. Call 787-2629 or 923-1367 aft 5

LEX-M/F 2 shr 2 bdrm apt must kp apt xtra nt & cin, anti drgs/aich, nrgy etcnt, wrk dys/ alp nts, resp 4 own fd/mis. Must

LEX-Prof M 29 seek mature resp GM 20-35 to share nice 2 br apt nr T. Must be nest clean disc. Rent \$200/mg. 862-4095 alt 6 pm.

LYNN GWM 25-35 to shr apt must be cin neat & str app & act resp adit no hvy drugs 150 md inc util & rm call 595-2537 5-7:30pm

MARLBORO-Prof BM sks resp F to share irg lux 2 bdrm apt Pool & sauna \$215 & util Avail 8/1 Lejuan tel-481-4462.

MARLBORO - prof WM sks resp WF to shr ac apt & pool. Very low rent. Call mid morns 481-2449 WEST MEDFORD F rmt wtd to shre ig 2bdrm \$180+ util call aft 6pm 395-7853 NSHORE GWM 32 prof nonamk sks rmt 25-35 for beautiful 2 bdr cottage in country no drugs \$125/m pls util 488-3172 eves

QUINCY Single man, couple, & 4 yr old ak roommate for large house w/% acre garden & amenities 472-7538

QUINCY Prof F25 sks same Prof F25 six same to share iga mod 2br apt nr T Avail 9/1 \$180+ util Call days 267-4940 Ask for Barbara.

REVERE BEACH F rmmte 2 shr ige t rm apt. Sunny warm \$200 w/ut. Mariene 284-1774 782-9634.

REVERE-1F seeks 1 responsible open-minded F to look for 2bdrm apt pref light or non cig. Smoker 286-0588 keep trying

REVERE nd rmt Straight Male call at 284-9232 ask for Bill REVERE BEACH-F, 22-30, to share specious 3br apt near beach and T. \$150mo Call Lenny or Elan 289-2908.

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F 22+ non-amkr in quiet clean house near ROSLINDALE SQ and near T \$150 mo 9/1 81 Call Glen eves 325-6046 days 924-1010 x287.

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STONEHAM F 25+ non smk to shre ig 2br new condo w same inc pkg ac & w to w. nr 93 & 128 call eves 438-7713

SOMERVILLE Prof M sks F 27+ to shr nice, ig 3rd fl apt porch ig kt Side St Own bdrm \$100 mo +. Bob AM or eve 623-0648 SOMERVILLE 1 person wanted to share beaut 2br apt 1 mile from Hrv & Cntrl Sqs. \$235/mo 547-7904. immed.

SOMERVILLE M29 sks M/F 26-32 fr 2br sunny apt clse to Hvd Sq \$185+Avt 9/1. Gary Home 625-6463 wk 492-1000 x417.

SOMERVILLE-GWM 26 looking for GF or ST app GM 2 shr 2b-drm ig apt, w/d, on T. \$200 w/ util Available now Box 2827. SOM Union Sq 3M want M-F to share 6rm apt 25+ not younger than please neat non smoke no pets \$112.50+ util Sept 1 625-0835

Somerville-2F looking for rmte for 3br apt on Camb/Somerville line 15 min walk 2 Hvd Sq. \$116+ call after 11am 625-2444

SOMERVILLE- Washington St. Near Camb line M/F to share 3 bdrm apt with 2M 1 working 1 student. Rent \$105+util each. Call Walter at 778-6533 eves Keep trying.

WALTHAM F 25+ to shr iux 2 bdrm dpix pool tennis a/c nr 128 Pike shppng bus Avail 9/1 \$305 incl ht Call 899-8166

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WATERTOWN-2 prof. Fs sk non-smoking 3rd for 3 bdrm house. Avail 9/1 pkng & T. \$175 incl utils. Call 924-4096 after 5

WATERTOWN- M grad stu seeks MF 25-35 in 5rm/2br apt for 9/ Rent + util \$200 mo Easy to Har-vard Sq Call 926-1298 early.

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E. WATERTOWN:2F sl 1F 23+ spac. 6 rm. indep. aprt. in hse T, sun, grdn, quiet. No smk or pet, avail. 8/1 w/ ise 199+ 926-0787 sves.

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E.WATERTOWN-2F sk F 25+ to shr beautiful first fir apt in two fam hae Nice res nghb Conv to shping, trans , 10 min to Har Sq. Bk & frnt prch, bkyd,W/D, no smk, no pets, \$126+util Call eves 926-0503 days 662-7352 Susan

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Congas-best & classes 492-8842. Ashley 4-way Xover \$300. Biamp 1282 mixer \$700. Mulron DDL\$350 12 channel snake \$200. Monitors \$75. Guass 5831F \$150. 923-1914.

Crumar Performer 1 yr old mint cond versatile polyphonic synth. \$700 566-4832/547-3542. DRUMS FOR SALE

5 piece Rogers Kit and Kohner hardware excel cond. Hardly used Must sell Asking \$800 Will negot. Price Call 536-7129. PA speakers, 2 ppeakers portable, excellent condition, good deal Please call eve 566-0080 Asking \$175.00.

Fender-Rhodes electric plano 73 key stage-peavey backstge amp-bought as gift, never playd \$1000 or b.o. 322-4776 eves Bass amp acoustic 136, 120 watts, 15" spkr; good condition, great sound. \$275 Call JJ or leave message 437-0314.

Keyboards for sale: Yamaha SY— 2 lead synthesizer \$350 Hohner Stringvox \$350. E-H mini-synth \$75. Call Jeff at 203— 659-1693 days (Hartford)

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Baby Grande plano recently tuned gd condition \$800 or BO for more info call 361-1380. For Sale: Yamaha Baby Grand Piano & bench, like new beautiful tone & action. Must sell, \$4,100. Call 646-8259. Keep tryn

Novaline Elec Piano 88 2 yrs old w/star road case good cond \$995 or 80 Beverly 922-9029. Buffet clarinet w case for sale excinstrument exc cond BO 782-1916 if not home ly mag on answer

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Upright piano for sale excellent condition beautiful tone unusual carving on front Only \$600. Please call Jane 277-6125 days

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Martin D-35 Guitar for sale 1978 model like new - new frets Call Phil evenings 452-0922 asking \$750

Yamaha CS80 synth like new.best avail \$3.7K; pr Yam A4115H amp/spkrs \$680.802-295-1081 eves White Riv Junc-tion VT Can delv.

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Upright pno vy gd cond \$425 or BO. Korg Polyphonic ensemble w/ presets, fitt cont, vibrato, glide, more. \$850. 926— 0340

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Bald. Electro piano \$900, ARP Odysy w case \$650, East. AC singl 15" bttms, Kelsey 16 ch mono board 891-4726 or 526-1026.

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L ghting system-3 spots, 6 pars dimmer, controller, all cables

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finish, exc. cond. w/case \$80
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Drum bonanzal Ziidjian cymbals most szs A-1 shape, stands,etc will buy Zildjian paistes, also drums.Interested? 531-8674.

FENDER AMP Vibrosonic same specs as twin reverb but w/JBL 15. 1 yr old recently overhauled like new. \$400 call Rob 628-1273 ly msg Joe H New Bedford Got letter 2 late write again with new time 2 call or date & place 2 meet 2 talk I will make it. If can't I will ring once at 8pm nite before Take care Den Box 2830.

EVERY MAN FOR

EVERY MAN FOR
HIMSELF
But to survive this man must s—
ee you. Struck by you (and your
black blazer & bluejeans) at
showing of Godard film at Brattle, Friday July 24 at 10pm. Box
2908.

PERSON TO PERSON

SWM 40 attr silm witty teacher easy-going gentle open honest caring. Enjoy nature xc skiling fitness travel canoeing visual arts dancing cycling beaches Looking for a lively attractive & compatible lady for laughing loving and relating. Box 2880.

NEAR PERFECT
Beautiful blue eyed blonde female, mid-thirlies, thin, elitist, successful and independent, WASP with Jewish soul and humor, merely wants to meet one devastatingly handsome, bright, sophisticated, equally successful and classy man, who favors the style of the Bauhaus and Louis. Box 2886

SWM 22 61" wants F 18-26 for poss relationship+ fun, I am esperienced, original, imarinative, mature lover. Uncomfortable w/quick pick-ups+ bars. Long taiks+ walks important. Enloy camping, sailing, scuba diving music. Serious replies respond o Box 405 Bedford 01730.

Escaping Catholic childhood WM 20's, still on lam from Our Lady of Perpetual Sorrow Daycamp seeks female accomplice Box 2723.

2 french-spkng tourists want to meet Americans: families or In-divids fr convers & outngs. Write Box 2922

Attr SWM, 31, would like to meet DWF who would like to reactivate her social life. I like dinner in quiet restaurants, movies, trips to mountains or Cape, enjoy cultural activities I have a sense of humour and a heart. Seeking unique person. Box 2914.

WF 25-35 If U R what U R & can let me B me lets talk DWM 6'4 35 slim attr likes free beaches photog & music-poss rei-no fats, phonies pls Box 2918.

WM 38 first ad super guy tall affluent slim int fun educ sks F 30-40 for intimate sincere rinshp no marrieds pls lets dine dance laugh enjoy Bos write w phone all sinc aner'd Box 2916

F 32 Intel attr worksholic sks bright F over 30. I've put work before play for too long & am now more alone than I'd like to be. Box 2759.

SWF vibrant cute lonely wants SWM to 25 with gd looks for dates talk and fun not sex ad all cuties reply box 2911

WF Attractive, well educated sks Sngl tall gdlkg lawyer, doctor, or successful business man Mid 40s+ for socials Box 2772

JM 35 bored by "singles" life and being single seeks JF w/same feelings for high qualifier leatings. For high qualifier leatings for high qualifier beaches, fine arts, long walks, city life & NY Times & lox. (I also like kids, domestic projects, browsing at Bloomindales.) Box 2904

French SWM 34 Engineer liking sport tennis sailing, and arts music poetry, would meet on attractive F with common interests Photo if possible Box 2848. NORTH SHORE

NORTH SHORE
Goodlikg WM 34 brn hair blue
eyes yng iking varied intra seek
yng M 20-30 who wants
friendship maybe more. I'm
sincere genite. Let's learn about
life together. If nothg else make
friends P.O. Box 684 Beverly
Mass 01915.

Desire company of really terrific lady? Bright vibrant uncommonly attr shapely WF warm radiant smalle non smkr early 40°s seeking edu humorous SWM to shr cultural athletic activities & pursue poss serious relationship.

Travel friendly GWM profil 35 seeking guy 18-30 for low cost trips to NYC Marth Vinyd etc. Box 692 Astor Sta Boston 02123

MWM prof handsome looking for a special Female for friendship & possible romance. I am 33 wt 175 S303 82 Albion St Wakefield MA

Prof MWM 36 rq traveler 2 Boston sks alim aftr F 24-34 for compshp Mst have sense of humor å display some Foxy class 4 occasional dinner dates etc. you like a change of pace & a gentle hand pis resp This is a sincere time ad. No pros or deadbeats Box 2846

DWM 39 shy prof. culture vult. traveler intellectual & lazy sks friendly relaxed woman for laughs, events & talk. Box 2743.

MUSICIAN WANTED MUSICIAN WAN ED
After a Bach concert we have a
romantic conversation over a
glass of wine and plan for next
weekends fun renting a sailboat
if you are a slim gentle living F
musician 25-35 and would like to
share this kind of lifestyle with a
slim sensitive prof DWM youthful
35 - classical singer send desc.
and tel to Box 2765.

SJM MD/PhD.5'9" gd lkg greyes suc highly creativ sens wifty int. sports, music, writing The vagaries of life and work hinder my quest for a y intel ecletic conoclest? SWF comfortable w Euler Beethoven Escher. Elim, under 32, sweet carring romantic, who enjoys nature, humor, is in math or related science. CPA, MD, Eng. Lawyer, actuary. Box. 2626.

PRIVATE MAILBOXES D.L.D., 310 Franklin St., Boston's original mail drop, established 1972, can meet your needs. Call 423-3543 to rent a private mailbox immediately. 5 minute walk from Faneuil Hall/Quincy Market.

Lonesome big daddy GWM 6'3"
215 lbs wants young male sort type 18+ any race to please. Tell me what you enjoy. Let me make your secret rurn on come true. Fast reply to all young smooth serious guys. Send age descript and photo if possible. Box 2639

Me-GWM, 34, 6'2, 225, a Gr. pass brute, gearded, needs lover. You-macho Gr. ac, loving but firm also ikng for perm ref. Box 2615.

WM desires F who are into being spanked PO Box 214 Mor-ningdale, MA 01530

FIRM BUT GENTLE

FIRM Double tall handsome well educ. This tall handsome well educ. Male wishes a sincere & sensitive long lasting and meaningful relationship with a Fernale who is beautiful of mind. Only after our compatability is proven in all peautitul of mind, Only after our compatability is proven in all areas will I then teach this special woman the joys of total boudoir submission, fantasy and highly creative erotica. Write Box 222, Newton 02159.



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HISPANIC MEN Gay Indian Fem male 25 55 130 seeks masculine Puerto Ricans Chicanos other Haspanics men Dark Portuguese Cape Verdians men for goodtimes hot sex I receive Gr I'm seeking a lover. Box 2820.

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For box mail inquir ies, phone 267-4437 between 11 a.m. '2 p.m. daily. Box mail may be picked up between 9 a.m. - 6 p.m.

LEVI SLAVES
GWM master sks yng 18+ GM in tight Levis båd amooth bodled clean shaven letter ph to Box GM 82 711 Southern Artery Quincy MA 02169

MATURE LADY FOR 3 SOME

FOH'S SOME
Lovely tail well built blond, her handsom equally well built man are looking for a mature (30-up) lady to join us for soft g od times. No maies Please respond with photo or description and way to contact to: Box cy 4, 400 Comm Ave, Boston, MA 02115. We are discreet professional people She 28 He 40

FANTASY TELEPHONE CONVERSATION SEXY DEBBIE 212-741-0216

GWM 32 57" 290lbs hndsome bright & hot, wants to hear from men 25 to 40 who are turned on by heavy guys or if you have no weight hangups & want to meet a great guy- write box 2776

HOT & HRNY?

Early Retired Gentleman wants to meet a lady between 40 & 60 years old. Photo a must. Please tell me all about yourself. Box 2835 Cute blond JF 39 prof artist college teacher well educ cult gd sense of humor caring sens. sk Male 40+ prof counterpart Box 2829

SWM 31 5'5" Mental health prof & creative photographer sks F for caring relatship interests in art, music, growth Box 2832

SM W internati background? I am SF, 38, 5'7 lookg for possib relatship or person to talk to and go places with. Box 2836.

would like WF in mid 30s attr to join me from Aug 23-to 27. I have chartered a 45 ketch, & will sail to C Cod Island and out Islands The skipper & his 1st mate in mid 30's, also another married cpl that will be with us. All expenses will be taken care of Box 2834

SWM 35 lks sailing, tennis, flying, cooking, dancing, theatre, and biking. Wid like to mt SWF for friendship/relat. Box 2839

Country gentleman seeks stylish tail lady for music love laughter tears hugs kisses sun fun Box 305 Beverty Farms 01915

DJF unique combo of 60's con-sciousness, JAP & farmer - I love beautiful places, Jazz, foreign cars, logging, gourmet food. I am interesting & interested successful Looking for a kindred spirit 34-49. Box 2715.

LIFE IS SHORT LIFE IS SHORT
And too sweet to be wasted
where is my special unique lady?
I'm a physician musician 31 6' 3"
good looking humourus athletic
sensitive carring. My lady is 20+
tall beautiful musical vivacious
please write to Box 101 82 Albion
St Wakefield 01880

Handsome Single WM 29 Nice Guy seeks Female 15+ who en-joys good amoke, music, dan-cing, salling & fun. Ed PO B 720 Quincy MA 02269

Attractive lady well educ 50's many interests aks mature gent div/wid for sincere friendship, sharing and caring. Box 2552.

Muscular swm 25 6' sks swf 18—25 4 excercise partner & poss relationship out of shape or novice ok Box 2570.

PERSONALS

HOT & HRNY?
This GWM would love to have you spread out on my slik sheets while you receive the best Or you ever had! Will only service studs 18-24. Try it once-You'll be back for more! Box 823 Boston 02103.

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GWM, in Boston area, 27 yrs.,
150 lbs., is hot and ready to be
your own personal Johnny-onthe-Spot. I'll take your most
pungent, filthy fantasy and given
the proper respect. Send a
phone number with description
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I'm lying in my bed, all turned-on,

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Acoustic 370 Head 300 Marshall 50-watt combo 600 Altman 1500 wt follow spot 300 Assorted effects, speakers 327-4255 aft?

Henry Miller Plano for sale Full size Trowbridge Upright Pd \$700, sell for \$600 or BO. 361-7736 aft 7:30pm

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MESSAGES

AveAnn M of Appleton St,Arl. We dated 1951-52. I want to write you. Robt G, PO Box 555 North Amherst, MA 01059.

(17) (105) AKBSOLUTELY LOVED YOUR LETTER† I'm 36, please write again and I'll add phone no to this add Box 1011 104 Charles St 02114.

LORRAINE-MSSMITH ease call me collect 212-489-Please call me collect 212-489-0788 bet 1 & 2pm. I'd really ap-preciate it. Thanks, Tom.

WAA! WAA! WAH!

ARRIVED? R. Waltman (who has arrived)— please contact Dr. J. (who has also arrived). Adorable warm intell SJF 33 wishes to meet similar SJM Box 540 Boston MA 02117.

Attr SWM poet 22 5 11 150 lbs sks attr intel WF 20-35 for con-versation friendship etc S.A.S.je. please South of Boston B— ox

WM 30's w/small laughable car seeks F beach companion (w/ki-ds OKK#f Roal for Summer to decome same color as Lena Horne. My last Summer before law school and cessation of all life. Box 2724

SWF 20 shy affec feel silly using ad but tired of immat phony guys Wid like to mt hon mat SWM \$0-28 sincere Snd ph & expec ji'll call and we'il talk Box 2849.

Does anyone still believe in romance? *onely but hopeful SJF, 34, non-smoker, non-drinker, educated, loves rock music, go d books, travel, good conversation, movies, etc; seeking a non-sexist man w o calues friendship and believes in marriage Box 2857.

SWM 37 6' 180 /bs likes out-doors novies bks aks WF \$5-35 intelligent gd lkg for friendship commitment Po Box 98, Holbrook MA 02343

Attr. intel man in his 30's wd like Attr. Inter man in his 30's well like to meet an attr, woman who well enjoy shareing friends Ip adven-ture and some good times. I am active and love the outdoors. Please write & share a little about yourself. Box 2882

DJM WANTED

Attr prof DJF 38 sks self ass & warn DJM 38-45 we might have met at Tanghwd or tennis but didn't you work hard but want frindship & love w/ feminine and competent F Box 2731.ingle,

White Male, 26 years old seeks a girl, any size, shape, or age over 18 for marriage. Physical appearance is not important it am tall, handsome slim, & muscular. Box 2883

Attractive Intelligent, sincere & charitable SWM professional 35, seeks female 18+ coed or working woman, who would like to have a successful gentleman friend. Box 2862

Attractive warm caring 30 year old Male, with his heart in the 60s head in the clouds but feet on the ground would like to meet a bright prefix sensitive woman in her mid 20s or so who has a sense of humour about life. Favorite things are the seacoast the Carribean, a romantic relationship movies, live music of servicing and sense inclined a point or 2 or so who had a constitute of the carribean.

GM with expanding horizons was to meet woman-friend for active pleasurable, intriguing given-take. I'm 28 w/ many interests from swimming music chemistry children carpentry to bloycle riding and exploring. Box 2917

Prof DWM 39 sks smart indep woman of courage & purpose for sharing adventures & laughs & possibly life. Try me Box 2743 WM-46 sincere, dependable good job (semi-professional) new to Boston would like to meet others for friendship movies etc Box 2861

ATTN CAPTAINS. 2 attr prof F want to crew in exchang for ex-perience. Flexible schedules. Boston/N Shore. Box 2907.

To answer this ad you don't have to be super rich or good looking-(aithough you still can if you are) but a nice person who enjoys family life, the arts, sciences, is academic or professional. I'm an attractive DWF 39 with many interests- except sports. Box 2900

SWM 26 6° 170 sks SWF who en-joys music beaches & lazy nights. I am honest sincere & easy going. Peabody area pref phno pls. Box 2897.

2887.
Finding the right person is easy.
Divorced white female, 40, S.
Shore area, sincere, intel.
businesswoman, w/ 2 grown
children and good sense of
humor looking for sensitive
reliable established gentleman
for a long lasting relationship.
Let's not waste the summer, let's
get together. Box 2532.

SWM age 35 lkg for an easy go-ing relationship w an easy going SPF. Who likes just being together. I have planty of interest. I å am down to earth yet enjoy adventure. If you are curious I would like to meet you. Box 2905

NISMET...

Twas meant for us to meet like this. DWM 35 6'3' 165 blue/brown boylshly hotsome prof sensitive gentle sexy introsp but consid, weary of city pressures, seeks both escape å rejuv. Open to all sugg from kindred spirits who miss chem.mystery å excit of first romance. Ph/phådescr itr Bx 2910

1954 SJM prof 6'170 sleek yet func design,thinks well, body gd.honest easygoing hature fac installed, skras incl sallboat & more,can provide dependable size for warm funloving F Bx 2963

Replies to: The Boston Phoenix Classifieds Box No. 367 Newbury St.

Please Address

INTELLECTUAL

IN IELLECTUAL
Outdoorsy gdlkg WASP SM 36
MBA 6'2 sks attr quality F into
exploratory sports, culture,
conserv libertalan pol, skinny
dipping & advanced
conservation CA Box 123 Boston
MA 02117

SWM 36 Intel sinc mature gdikg gentle romantic gd sense of humor w wide range of interests sks intel attr affect F to share the mutual joys of a meaningful tender relation. Box 2841 Very attr SWF sks attr M (31+) who is leftsit literate honest & kind. You should be mature enough to deal w the inevitable problems in a relationship & spontaneous enough to have fun Rox 2854.

Beautiful & bright prof F is having a birthday. My present to her is this ad. Sound like fun? If you are prof 30+ estab like Mozart, salling, tennis or skiling, good wine/conversation & the adventure of a fun birthday introduction Box 2718.

Cute musician SWM 33 works nites seeks sincere day frndship w educ serene Fem 23 PO Box 14 Kendall Sq Cambridge 02142

Hil Are you a man who enjoys sports, traveling, the arts and meeting new people? Are you single tail attractive White intelligence mature, over 30 under 45? This tall, attractive, 29 year old SWF would like to meet you if you fit this general description. Box 2784

GWM sks GWM to develop

MARRIAGE? MARRIAGE?
Moderately successful lawyer,
SWM 5'8" 145 lbs, hppy, hilhy &
hndsme, sks to shr his cntry
cottage (30 rooms), bkyd (pond,
forest, meadow – 27 acres), but
matly sincere caring & enduring
love/ w/ college grad, nonsmoker, not overwight, mature
21-t-young 35, gentle mannered
& warmhearted SWF. A lifetime
of happiness is but a fetter away:
Tony POB 13, No. Pembroke,
02359

DWM-36 into canning, work, hydropower, want to share building love, solar country house, ideas caring Box E Kingston RI 02881

Wilk ik to mt vry gd lkg success prof wik ik to mt vry gd lkg repeat vry gdikg intel F who enjoys cooking gardening & sports Quiet eves. A doer not a talker Prof self sufficient Box 2720

Att M 38 acad arts v trim w lk to meet att slim F any age to 40 for fun rel sense/humor imp Movies dine sun etc. Box 2756

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Masc BiWM 39 5'9 165 gd lks & pody has fantasy to make it w gd iking Black Male wi/end & circ who sks same No fts Box 2847

LOWELL AREA
BIWM 18 vdlkg 59" 150 lbs of
man dikhr w/goatee lkg 4 wlbit,
masc BIGWMs 18-29 w/stud
qual 28 lower and/or frnd. Photo
necc. send letter about U
w/ideas desires Box 2284 Westford Ma 01886.

WM 25 getting lonely in B Bay. If you are F & getting lonely be brave and write a response. Plenty of Summer left. Box 2778

Curious but nervous BI? WM22 skg BI/S WM for 1st G sex. Other rookle OK. no pros. to calm many fears — photo & letter. Steve Box 2633.

FEMALES 18?

Manted women willing to be photographed either semi or fully lude any age, size or shape shoto and, your requirements leciae. Discretion assured & ex-becae. Box 38 Lincoln Center Le U1773

GWM-FRIENDLY oking for GM whom is warm, fectionate and caring, notically and fin. stable or stuimotionily and fin. stable or stu-imotionily and fin. stable or stu-jent, thin, clean shaven or moustache, up to 32 yrs. Inex-perienced OK. 1 am good/young looking 30 yr old liking for rit wt 137 58" trim.l live on Cape and in Boston PO Box 918 Provincetown MA 02657.

FOR PLEASURE ONLY
his MWM sks SGL/D WF 25-35
lacreet enetrs. Love all leasurable forms of sex striprig ble fr & gentle gr. No pros pis contact with ph best time to con-tact photo if poss po box 207 Stoughton ma 02072.

Yng attr prof cpl, fun to be with desires to mt attr F for friendly eves of sensuous fun leading to possible 3-some to fuifill a fantasy PO Box P-54 South Dartmouth Ma 02748.

GWM late 40s 6' 180 looking for straight appearing or BI M in Southern Maine, married O.K. live alone but must be discreet because of family. Send letter and photo if possible to John-Gen Del Saco, Maine 04072.

GWM 31 5'10" 160 will give gd hd to G/Bi WM 20-30. Write BD PO Box 12 Winthrop MA 02152

GWM 43 5'9" 150lb sks ynger 19-25 mst be cin cut st act & app gd lks & bid disc a must Dedham & vinc Box 2785

Mature refined well educated single gentleman 5'9" 155 lbs financially & emotionally secure wishes to meet unusually attractive well groomed lady 40 to 50 with good figure and a lust for life. Please reply box 82 Ballard

Good-looking male teacher will administer mild spanking to pret-ty, naughty lady. Explore a mutual fantasy. Box 2814

SUMMER OF 69

I was a sixteen year old girl then and just learning about life. Every Summer since then has become better and I am now a lovely woman. Perhaps you'd like to share in my blossoming and partake of my knowledge. Kind, sincere gentlemen please. Box 2504

SK NEW AGE WOMAN

Looking forF togrow with in meditation Yoga massage wholefoods Im28 goodlooking with lot of Positive Energy POBOX 333 Wak MA

GWM 31 6'4" 215 seeks other GM straight or Bi men 25 to 48 for good times and good loving. Perm rei pos but not a require. Box 2742

Tall bind prof M wid lk to mt slim Fs 20s for serious relationship Box 2748

Attractive tall trim professionally educated discriminatory White Attractive tall trim professionally educated discriminatory White couple, mid 30's, seek tall, attractive, SWF or BWF that prefers to combine the social graces with sensual inclinations in a gentle cilimate such as coctails & dinner. Let's talk and meet. This is our first exp. P.O. Box 115 Boston, 02129

WHERE HAVE ALL THE

WHEHE HAVE ALL THE GAY BOYS GONE? Why they're in "Goldenrod" Magazine of course. You can meet them. Send \$6.50 for the latest issue to: Goldenrod, 147 W42nd St rm 603-P NYC 10036

If you're a discriminating hi calibre mature married man seeking a pleasurable discreet encounter this bright attr WF with a lovely body a lively libido inventive mind wid like to hear from you. PO Box 482 Kenmore Sta Boaton ma 02215.

DIAPER BOY

30's BiWM n2 diapers sks Bi Str gay MorF as Mommy Daddy. Sncr resp only PO Box 656 W. Hyannisport MA 02675.

Two good iking Greeks with com-pany of blue eyed model looking for a girl to join foursome plus Foto and tell (She will go to Bis) 2745.

New Age Politics on sexual onogamy/age consent/ holistic aith. Box 181, 118 Mass Ave iston 02115

GWM 49 57" 140 str appear & acting seeks G/BI 18-35 who like older man for acc meeting discretion assured beginners ok any occupation ok satisfaction assured can travel 2736.

private film collector seeks to film fights or wrestling matches, either real or provocatively acted out by girls, will pay \$100 to \$200 per girl girls with pare breasts, muscular legs, or both; send tel. no. or access to John Cain, DLD 88, 310 s. 02110.

Tail prof emp MWM 38 sks S/MWF for occas dine dance et S/MWF for occas dine dance etc. Discr reply to Ed 551 DLD 310 Franklin St. Bos. Mass 02110

GENERAL HOSPITAL affair wanted by MWM 27 attr Col educ Exec desires MWF only Write IMC North Box 1135 Chelsea MA 02150

Refined Div Rentieman 48's wishes to share sensitive moments with attr selective sen-sual lady Box 96 No Andover MA 01845

Vy attr SAM 32 sks slim Fs & cpls for photos. Priv & dis. Will part, travel. Photo/phone ans 1st Bx 1044 Fall Rvr 02722.

XXX RATED VIDEOS **RENTED & SOLD**

Best straight and gay movies with the biggest stars. Just \$10 days or 3 day special for \$20. Apply rental price to purchase upon return. Both VHS and Beta available. Come to THE BOOKMART 649 Washington St. 338-7196.

38 -25 -36 Enjoy a relaxing hour with a strik-ing Blonde at her comfortable South Shore apartment. I'll tickle your fancy! Box 9737

Control others with thoughts Free Catalogue. Mindpower, Bos 518, Newton, MA 02158 Amoral atheistic hedonistic attr 6ft 160ib 43 SWM Harvard JD seeks attr F sleepingmate PO Box 2115 MB FLA 33140

GWM 32 155 lbs 6ft dk hair, moust. smooth complection wants to keep you company for a few days. Not into bars, booze or crowds. Not a \$ ad. Could stay in motel if you want. Your pic gets mine Box 23 104 Charles St. Boston 02114

XXX

rated movies on video. Along with 1200 regular titles. Best deal in town. VHF & Beta. CCA, Quasar, Panasonic, Sony video recorder and camera. The instant Replay, 479 Winter St., Exit 48, west at Rt 128. 890-9262.

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BERMUDA
Tall, attractive, slim SWM age 35
vacationing Bermuda late Sept.
Would an attractive lady like to
share any of the following:
beaches, tennis, sailing, accomodations, etc? Box 2872.

GWM 6' 30 170lb handsome strt app wants to meet other gays in Peterborough/Dublin area. I play classical gultar travel to Boston often for theatre etc. If you are 20-32 non-smk masc Please write Picture prefrd Bostonites welcome too Box 2766

GWM in Berkshires-gentle, romantic, sensitive & intelligent seeks companion. I enjoy fine food, art, exercise, music, elegance & intimate pleasures. A local person is prefered but not necessary. Send photo & letter to Box 2889

WM Scorpio 32 6' 175 aks WF for lasting Rel I like fair skin w big up front Prop in rear Sub in Bed I am Sin Rom imag sen. I look like Magnum Pl and know what I like if you feel fit to be tied write Box 2912 You may find what you wen!

SAIL VAC GAY MF
Tv Dom rix cruise me? Cape? Gd
boat no exp req 1-2 quality guest
st app tv owner shr exp per Intvw
Box 209 New London CT 08320

Gd lking WM 40 coll ed seeks women who like to receive free orl your place only Phone no answered Bx 2913

ARE YOU TIRED

ARE YOU TIRED of ans these ads & getting no answers? So am III I'm GWM 42 6"2" 180 looking for other GWM 18-33 for friendship fun good times & sex. Don't have to be a Redford lookalike, but not Boris Karloff either! Do have to be honest & sincere. Write soon — all letters ans. Photo? Box 2489 Boston 02208 Thanks.

FOR YOUR PLEASURE
i'm a pretty Florida girl, 21 years,
with long blonde hair and a fashion model figure (35-22-34) i
would love to entertain you in my
gorgeous jungle motif apt,
Please be the first gentleman to
discover lefsurely erotic ecstasy
with me. Send you daytime
phone number or SASE now
Lauri Box 2837 Thank you. FOR YOUR PLEASURE

WM-cpl sks GWF 25-40 for 3somes. Must be cin & disc. Letter w/ phone & photos an-swered immed. Box 204 Wor-cester 01613

Super Boston Sex Guide \$3 Guide Box 378 BU Sta Boston 02215.

GROUP
We're a small fussy group of suburban swingers who are very
concerned about venerial disconcerned about venerial dis-eases (i.e. herpes is incureable). You must guarantee to swing only within our own small safe circle. Equally concerned couples only may inquire. P oto helps. Unrevealing Ok. Box 94 Newton 02159. DWM 40 wants intro to BI sex with cpl or BIM & possibly es-tablish friendship Am attrac easy going 5'10" 160 lb Box 2898.

Amateur, competent discreet photographer needs F figure models. Private use only Good hourly rate. All ages 18+ and body types wanted. Try It! You'll enjoy it! Box 2901

SWM Tall slim 49 sks a lasting rel with F or mar cpi 40-60. Have it your way. Depend on me BiWF Avail. Tel No. Box 2899

Attr sexy slim hrny WF and tall hndsm well built blk male sk attr slim sexy Bi WF 20-35 for fun times. Photo ols 2893. SWM 40 5'10" 150lbs siender a nd oversexed. Seeking like Female with whom to enjoy a variety of good natured and erotic dates. Write to Charile Box 1057. Saugus MA 01906

To the F who's ready for better sex. Sharp WM who's well ndwd can outlast you time and again. Discreet. Box 89 Woburn MA 01801

GWM 5'10" 215 lbs Bm hr Blu eyes Brd Want to meet people from Boston area into movies theatre music Sense of humr a + PO Box 445 Andover MA 01801

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"Your letterhead your way" 250 with photo/art \$50, without \$35 Prepaid price incl envelopes a shipping. B&C Printing 711 Southern Artery-Suite 69 Quincy MA 02168.

Wcpl 50s want same we are the best try us send photo to Box 1119 Dennisport MA A250 send

NEW MASTER Seeks Female slaves 18-35 worthy of serving him opening for a casual or live in housemaid also Box 1511 Brockton 02403

SWF SOUGHT SWF SOUGHT

By SWM 25 prof Bus seeks SWF
for intimate times. Photo & phone
only for response. Dscrtn assrd.
PO Box 345 Billerica MA 01821

DARK DESIRES
Tawny well endwd Blk M 26 sks
F/cples 4 dscrt delites. Let's fili
the hunger slowty & deeply. LF33
Box 565 Boston 02102 BIG LD?

Gay photog 32 145 can't get enuf U R 18-35 130-170 endwd, hrny. Trace It. INFOR TO Jason Bx 267 104 Charles St. Bost. 02114 Hurry! NO STRINGS

Let this saxy volup talented WF 25 tickle your tancy. If you're man enough to love me right please contact Suite 300 82 Albion St, Wakefield MA 01880.

PRIVATE MAILBOXES

ntington Ave. Mail Servi 291 Huntington Ave. Boston 535-5053

Business brings me to Bc every few wks looking for company for dinner dancing etc. no pros Box LGS Flushing NY 11371. FEMALES 18?
Are you tired of your present lifestyle? Are you willing to devote a
year to uncommon and difficult
work if the rewards are a carefree and secure future? Are you
modern, progressive, and able to
look past today to tomorrow
Want to be much better off on
Sept. 1, 1982 than you though
possible? If so, a brief descriptive note, with telephone no., will
bring an answer with all details.
Box 2831.

S Amer 67 28 5'11" 175 New to country Attr Wrm Affnt Disc sks Masc hunky husky actv Male 35 45 who can deliver. No drugs or kinky sex Fr friendship pos more Box 2838. FREE MASSAGE WM 37 5'8" 155 will give free full oil body massare to black Females write Box GM 81 711 Southern Arterty Quincy, MA

PO BOXES

Boxes for rent. Mail for-warding. Free telephone call service. Granite Mail Box Company. 711 South-ern Artery, Quincy, MA ern Ai 02169.

472-4258

Attr sensi WM 30 sks F 18-38 for sensa sexual satis. Bus F hswvs etc. Excel fr and love to please Box 252 Bev. Farms Sta. 01915

25 yr sincere attr WM seeks aggressive lady to serve all fan-tasies explored discreetly. PO Box 1002 Boston, Ma. 02205

BOSTON'S FINEST

If you're tired of writing ads only to find out that they wer's over exagerated or completely untrue, then write this one. I'm 21, I have blonde hair, 57" and 118 libs and have been told by many I'm Boston's finest. I have the perfect atmosphere, and privacy in my beautiful 2 story city apt. I'll beautover backwards to see that you have the most pleasuable time ever. Please write Box 2607. Couples also welcome.

Prof W Maie 33 recently seperated attractive intelligent sensitive seeks Female for casual but tender love affair. Why wait? Write now to PO Box 112 Waban MA 02163

GWM st acting 6' Br/Br 32 seeks perm slave to help with my business and property. Nice illestyle in town on ocean. Must like to stay at home. Write with photo to: Box 23, 104 Charles St; Boston MA 02114

SWM 37 desires att females for erotic interludes no pros, no gays. Box 2919.

SK F TO WRESTLE My wife, novice, in friendly, mild-ly competitive match, \$50 win or lose, should be approx 5'2, 110, pref busty. Write JC PO 373, Wilmington, MA 01887

Trained std dg wanted for beautif. uninhib yng lady â mate for new exper-also other kinky erotic ideas. Box 2909.

Affluent alim non amoker light drinker 38 WM Intell fun seeks F 30-40 all expense paid trip Plato's swinging club NYC fly Boe-NY 7pm fly back early next am sincere ad no pros Box 2915

Pleasurable Gentile kind Irishman early 40's seeks in-teriudes with interested Female that is bored & frustrated. Friends say I resemble Gene Wilder, James Caan, Paul Neuman. Satisfaction Guaranteed Definity. PO Box 2563 Boston 02208

INQUIRIES

ies, phone 267-4437 between 11 a.m. - 2 p.m. daily. Box mail may be picked up between 9 a.m. - 6



Black Males-There are hrny white gals in your area that crave sex! Send S.A.S.E. to C.B. Box 263 Cedarhurst, N.Y. 11516.

If you are a pre-op who wants a man who is mature, successful and sincere write to DLD 85, 310 Franklin St. Boston 02110

ATTRACTIVE White professional male would like to meet and correspond with women who enjoy being spanked. Tell me your fantasies. I enjoy giving you only what you want. Box 1011 104 Charles St. Boston 02114

W cpl seek well endwd studs or cpls for sex. She 35 He 41. Blk or cpls for sex. She 35 He 41. Blk or W send complete photo and phone Box 2314.

W Married M 33 6'2" looking for a sensuous South Shore or Cape Cod lady for relaxed get togethers. Reply with photo and needs. Box 451, Zip-02648.

Free Catalogue. Mindpower, Box 518, Newton Ma. 02158

Well endwd GWM 32 5'8" 150 lbs 32" walst wants well endwd studs with bodybuilders or swimmers build. Send photo phone to Jimmy, Box 68 104 Charles at Boston, 02114. We will have a good time grooving in on each other.

I need to sing folksongs, read poetry to a real woman this summer. I happen to be a married lawyer-tail, discreet PO Box 120 Bedford 01730.

BI-MEN/COUPLES New to Bi-scene, enjoy it, would like to meet new people. SWM 30s tall & slim like or & mnl fun! Lets talk &do it! Bx2894

GWM 22 very good looking 5'10"
130lbs looking for little brother
18+ to have fun in the sun with I
enjoy swimming, hiking, camping and taking trips to New
Hampshire Write to Jeff Box
3192 Peabody MA 01960

SWM 27 attr well bit Harvd stu of ortest sensitiv & discretn sks attr griest sensitiv & discretin sus att. SF who needs man for romantic eves & sleeping mate. Box 2427.



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For all occasions . . . stags, birthdays, meetings, and just-for-fun parties. Male or fe-

nale. Call 366-5753 Ask for Ron

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MWM clean cut 36 looking for slim F 27-40 Mar'd to go out on CEtA while to have fun No pros S Shore Area GM 91, 711 Southern Artery, Quincy MA 02169

Oriental ladies want to write you. Not porno! Blossoms, Honokaa, Hawaii 96727

DAYTIME LOVERS

Tall vy beau 39-25-38 vivca-cious WF sks successfi men fr disc day/night encounter in my centrally loc. lux apt. Hurry on over to keep me company! Box 995 Boston, MA 02123.

GWM 6', 30, 170lb handsome strt app wants to meet other gays in Peterborough/Dublin area. I play classical gultar travel t Boston often for theatre etc. If you are 20-35 non-amk masc please write Picture prefrd Bostonites welc me too Box 2766

F seeks same for casual less than long term affair. Camb/Boston Area Box 2762.

COLORADO—MEET thru the mail/phone/in person! For 11 page FREE guide, write: The Rocky Mountain Oyster, 80> 27424-B, Denver, CO 80227

Small swing grp meets reg, no more than 3 cpts, & 1-2 Bi-Fs. See add same. Apt W of Bos & drinks furnished by SWM. Must be clean, trim, No SM, weirdos & photo to Box 2737. Usually meet Sat nites, other pos.

Women couples open alive warm share time and sensual delighs indige fintasys att 32 WM and Bl couple 30s sk you Drop a line phone ideas photo Sulte 75 711 S Artery Quincy 02169

WM 40 discreet W lady for whatever turns you no. North of Boston Phone time & no\$. Box 2719 Attr vigorous WM 38 Ph D desires smart petite WF student 18+ as a once/week long term mistress. P.O. Box 266 Stonham Ma 02180. WASPMMM congenial good looking with good build seeks Female with aggressive wild ideas for occasional breaks from every day life if you want to rule and are discreet try Box 2892

FEMALE NEEDED
Educated generous MWM seeks
affectionate bright WF with
creative ideas to share zest and
fun during mid-life crisis Write
PO Box 3062 Woburn MA 01888
with your ideas

Att WH BiCpl 30s looking for BiCpls, BIF, BiM for fun times. Phone no's ans. first. PO Box 3871 Centerdale, RI 02911

GWM 20 gdlkg str acting sks same 18-22 for gd times & sex Must be sincere No drugs plse Box 2531 Woburn MA 01888

DOM WM40's sks sub attr d/s WF 30's with unsat insatiable desire for tot arousal & satis thru necking petting teased caressed bnd tickled no pain must be clean sincere Box 2868

Attr well hng blkM 24 sks blk Spanish or Asian female for hrs of or lust Box 369 400 Comm Ave Boston Ma 02115.

WOMEN
Yng M looking for heavy buxom
females 160-230lb betw 18-35 to
walk on my back. If interest write
me. Box 2885. SURROGATE

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Enhance your sexual functioning with women via sex education and therapy by professionally trained female surrogates. For more information write Phoenix Box 2097

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Shoreline PO Box 1614 Orleans,
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FANTASY CONTEST slim women only 18-28 send ato or description and wild

Attr WF Wcpl 30 or below wntd by vry attr WM 28 6"3" musc nice guy tennis player snd foto Box 1366 Framingham 01701

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BiWF 22 attr shapely avail to succstl prof people for hrny time in my apt Fulifill your fant Descrt Will not ans reply w out ph no Box 769 Quincy 02169.

GWM 29 slim little interest in sex still needs to give & receive affect from intelligent non-intellectual M 26-35 who feels same. Can travel late Aug. Why be lonely? Box 2896.

Selection of the select

Live-in hskpr/gal Friday avail to take full charge of running your house, drive/travel/host parties, etc. Intell/exper/rel/discr/refined European 42. Busy SM/F exec pref, G/Bl ok Ref exch - Not a sex ad Box 2902

COUPLES WANTED Handsome brown Male 40 6' trim wishes to join loving cpi. I'm large and skilled. Box 495 400 Comm Ave Boston MA 02215

GWM 25 57 125 br/blu vy gdika str app warm affect sks frnshp pos lasting rel w sim normal M inexp ok i am gd guy Box 2891

PLAY WITH ME ous petite redhead will entertain discriminating ger her beaut city apt. Your ples is mine. Box 1306.

LOVING LADY If you are the most selective gentleman, this lovely young Miss is eager to delight you with the finest of sensual pleasures in the privacy of her lux high rise the privacy of her lux high rise apt. Discretion absolutely assured Send Bus card or SASE to Box 2637

Blonde Mistress Samatha is not working with a male partner. She is, however, open for ap-pointments with a female partner. Box 2528 MWM 49 6' 165 sks WF for occas

SALEM AREA ONLY Gdlikg BiBm 24 5'10 165 well hing athit discrt sks gdlikg well hing Bl or GWM 18-25 to share fundshp gd times this summer. Take

liason. Send way to contact and pic if poss to P.O. Box CO Suite 1304Boston 02108.

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WASHINGTON DC

WM 30 seeks WF 18+ for nude modeling. Respond to Box 2855

ENORMOUS WM. WTD ENORMOUS WM. WTD Gd. ikg mais elender 35 will be yr slave. Whatever you want. Must be 18-35 have huge or ig bbs and bns. I love fat. Wm. sk note w/age, helpft, weight, and measurements. Photos given 1st choice. Use me as your sex toy. PL Box 653 Needham Ma 02192

Gd lkg WM seek Bi or Str females for discrete session. Photo/phone a must GM 86 711 7 Artery Quincy as 02169 Try it first ad.

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Contact sexy models thru
"Yellow Page Model Directory."
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nude for YOU. Send \$6.95 to:
Model Directory, 147 W 42 St.
Rm 603-P N.Y. N.Y. 10036

IN SEARCH OF Beautiful women slender walst bust size around 37" If you exist please write Mark 118 Mass Ave Boston MA 02115

NASHUA-LOWELL GWM 29 5 8 13Sibs br hr bi eys gdiking prof reg type guy enjoy tennis swim dining romance and sex would like to meet that special guy for reiship pref mature guy 20-35 ready to settle down no fats fems SM BD write to Don PO Box 1954 Lowell 01853 HEADS Holistic Eating and Drinking Society founded by DWF46 meets weekly for nutritious collation and cosmic

Box 2844 FREE VACATION
WM sks WF 18+ for travel comp
to fly to Colorado for a week Intel,
gdiking, affect, freespiritWrite now
and be chosen first Box 2858

Attr Bi M 30 wish 2 meet body slave Just lost mine Mst be able 2

GWM 27 6'1 170 bi eyes brn hair gd lks/bid masc sincere sks same for friend/poss relationship PO box 84 E Walpole MA 02032.

WM 30, 6' 190 sens undstg sks adventurous Fs cpls for fun & pleasure suite 181 82 Albion St Wakefield MA 01880

ROULETTE
Have tried & true system I won so
can you for system send \$3.00 to
JG PO Box 444 Danvers MA
01923

BOX For box mail inquir-

p.m. Mon.-Fri.

Attr athletic GWM 24 6' 170 br hråey seeks well endw G-Bi 18— 24 for friend pos relat Snd ph å disc Very Discreet Bx 2890

AKTR MWcpl she 35 he Bl 38 wish to meet M, F, Cpl for 3sone alone or together. Photo Phn Write PO Box 82 Watertown MA 02172

Professional man looking for day and early evening lunch, drinks, whatever with a lady north of Boston. Please reply with a method of contacting you. Treat the cost of the stamp as an investment. Reply to Box 2842.

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SHARE BOAT TRIP 60 ft boat cruise Boston Harbor U may join 8 gents on boat 5 girls needed discreet & honest CY 405 400 Com Ave Box 02215

N. Shore GWM 27, 5'7 135 dark hair moust vy attr friendly strapp hair moust vy attr friendly strapp good job etc seek one attre reg type guy 18-40 for friend and pos rel. I'm romantic sinc loving & caring Enjoy most things Very lonely please write I know you're out there Sinc only Box 2860.

JM 39 '6" 140ibs elects exec seeking sexy fun loving woman for friendship & companionship Peter Box 1437 Boston MA 02184.

Barter lose weight clean prof sel WM will assist attr slightly overwht WF to /ose 10-15-20 lbs aeight safely easily thru auto sug in exc for wkly co bilss no \$ or fee day/eve Box 2859.

Attr. BIW clp in their 30's seeks sim couples who are into switching & good times. Pref N.H. area. Must be sincere & honest. No prof's please. Photo helpful. Phone no & letter nec. Box 2870.

GWM 26 5ft11 bi eyes it brnk hair-ave iks 250 ibs overweight but dieting husky build ikng for a friend to build a relationship with. Tired of being alone. Send phone, and photo Box 2865

Business gentie an seeks Asian Hispanic or Blk fem playmate for afternoon or evening friendly times. Box 2864.

S J M 60 seeks a petite affectionate woman who has that special allure for romance and love with the interest of the entertaining arts friendly dating PO Box 217 Framingham MA 01701

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MWM 38 prof eng self emp seeks a woman who wishes to be held and loved as I do No strings but a desire for mutual satis. Box 2878.

You are clean attr WF 19 to 35 gd or student not pro/tv enjoy giving reg day fr sessions to mat gen clean WM Box 2871

Gay-Bi? Make contact Immedately. Fun Friends Excitement Romance. Meet the "Playboys" of NY/Boston. Replies conf. Write to Box 2775

GM29 5'5" 145 seeks older GM40-70 for quiet good intense sex. Enjoy whatever turns you on A/P eex Kind & gentle Discrin asrd Repty in detail and way to contact. Box 2874.

SWM 35 non-amoker seeks SWF college graduate 28-38 for friendly dates and witty convers-tion Sincere letter gets honest reply PO Box 122 Waban, Ma 02168.

Adventurous couples & women who would like to meet with a Fr. minded Bi male, send phone to Box 84 Beverly, Ma 01915.

GWM 21 5'10" 155 lbs looking for young GWM 18-21 in west sub-urbs for friend. Very discreet. In-exp prefered. Box 54 Needham

TALL SEXY
Gorgeous F of color will cater to your whims luxury apt Box 2800

2WFs w fant of having sex w 1M

This lovely miss 24 strongly resembles one of the world's most beautiful women. If you are a refined gentieman seeking a discrete interlude of fantasy fulfillment in plush surroundings, please write Box 2130

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P.O. Bea 372

GWM 5'7" 148 would like weekend gueste my place in Law. Any race 18+ All ans allow 4-5 weeks for ans. Box 2853

READ THIS AD HI I'm a sgle M 40 6'1" B Br Am' sick of bars likg fr the rt lady to' live life with has to like the coun-try and fishg Dont care about the past just future Wr. L.T.C.W. Bx' 16 Danvers 01923

Attrac Educ straight safe prof SWM 39 5'10 175 wishes to meet selective mature women couples 30-48 for swinging times DKAY OR NIGHT† My place or yours. Box 178 Norfolk MA 02056.

FLORIDA ANYONE?
Male executive 50's driving to Paim BKEACH AUREA EKARLY August would like compatible female companion to share new home with adjoining iool, tennis à near golf à ocean beaches. Purpose: conplete rest à relaxation for at /east two months or more First time ad. liease send recent photo à phone Box 251, Sudbury MA 01778.

SEXY-SEXY SWINGERS we have thousands! Prety gais couples gays bis. SKEE THEIR NUDE PHOT ADS IN Continental Spectator. 132 pages of swingers worldwide. Latest issue \$6.95 to CS 142 W 42St rm 603 NYC 10036.

Att Wcpl Mid 20's sk sensuous Att WF for Dis Menage a trois No pros Respond w ph Photo wid be apprec Box 2850.

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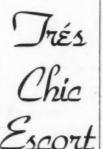
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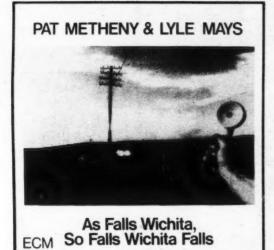
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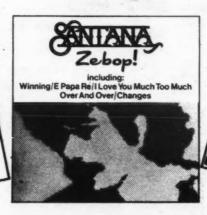
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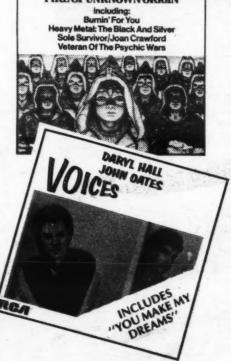
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BOSTON AFTER DARK AREA ENTERTAINMENT

Selling the Word

Of prophets and profits in Christian publishing

by Carol Flake

NAHEIM, CALIFORNIA - Orange County, a phantasmagoria of polluted air and upward mobility, was a perfect setting for the 32nd annual convention of the Christian Booksellers Association, held from July 19 to 23. Just north of the UFOshaped Anaheim Convention Center, where 350 or so religious publishing houses set up their wares for perusal by some 3500 booksellers, Disneyland's Matterhorn jutted up from the paved horizon like a volcano stunted by thwarted desire. One could imagine the vision of Christianity being sold by publishers at the convention as a kind of Disney microcosm: Bible Land, where the terror of the Old Testament is tamed in storybook tableaux, where one buys inspirational plaques instead of Mickey Mouse ears as souvenirs. As one bookseller described the convention, it was as much a circus as a business gathering, as celebrity-authors autographed books in booths built to resemble Spanish missions or high-tech pageants, as blenders, lug-gage, and other prizes were raffled off to lucky buyers. Guards at the convention center remarked that it was the most spectacular trade show ever held in Anaheim.

The image of the Christian bookseller has changed radically since Flannery O'Connor wrote about the traveling Bible salesman who seduced a customer in order to steal her wooden leg. Religious publishing, an industry that also produces gifts, records, and tapes, is approaching the billion-dollar-a-year mark, and there are more than 6300 Christian bookstores across the country, with an average of one new store being opened every day. Even as the New York stock market falters, the Christian marketplace remains bullish. And just as evangelicals represent the fastest-growing group of religious denominations in the country, evangelical-oriented publishing is the fastest-growing sector of the book trade. If Norman Vincent Peale were called on to describe the CBA convention, he might devise an inspiring slogan based on the Seven P's of Christian Publishing.

The first P — or principle — would be for perennials, those titles for all seasons that linger indefinitely on the Christian best-seller charts. Bibles, of course, are the perpetual blockbusters, from variations on the traditional leather-bound King James version to the most recent favorite, the Living Bible, a simplified version that has sold more than 23 million copies since 1962. Zondervan, the largest and one of the oldest companies in the industry, is promoting its NIV (New International Version) in a new economy model. And once religious titles arrive on the best-seller lists, they can linger for years. Hal Lindsey's apocalyptic Late Great Planet Earth, probably the best-selling trade book of the '70s, is still on the Top-10 paperback list of the Bookstore Journal, the CBA's official publication. Returns on religious titles average only about 5 percent (often as low as 2 percent), so that the publishers' backlists are often bulkier than their new catalogues.

The second P is for paraphrase - the knack of putting Jesus into the vernacular. Just as translations of the Bible have been getting progressively more idiomatic since the first stirrings of the Reformation, Christian literature has been getting more down-to-earth, as it were. People have been asking themselves what Christ would do in contemporary situations - if, for instance, he were to show up on a football field, in a school, on TV. Although many conservative evangelicals hold the Gospel to be infallible, they are not averse to taking certain liberties with the scriptures for the sake of relevance. Jean E. Bender, for example, paraphrased I Corinthians 13 for the benefit of the CBA: "When I was a customer, I talked like a customer, I thought like a customer, and I reasoned like a customer. But when I began working in a Christian bookstore, I looked at customers in a different light." The same willingness to 'adapt" texts holds for other genres as well. There were



Marjorie Decker (top) and Leon Jaworski (below) greet their fans



not one but two Christian Mother Gooses at the convention. Marjorie Decker, a British grandmother whose Christian Mother Goose Book has been on the best-seller list for 15 months, has taken the terror out of nursery rhymes by turning "Three Blind Mice" into "Three Kind Mice." There are also Christian who-

dunits, thrillers, and fantasies, and there are Christian comic books, including an inspirational Archie series ("Archie's Clean Slate") and a version of Chuck Colson's Born Again.

The third P is for positive thinking, that best-selling upbeat genre popularized by Dr. Peale himself. While Dr. Peale continues to produce spin-offs of his original formula — his new fall title for Revell Books is *Posi*tive-Imaging - a number of other cockeyed optimists have invented their own versions of self-fulfilling prophecy. The most prolific of these is Robert "Turn Your Scars into Stars" Schuller, whose weekly Hour of Power is telecast from the shimmering Crystal Cathedral of Garden Grove, only a stone's throw from Disneyland and the Anaheim Convention Center. Schuller's newest title is Living Positively One Day at a Time. Secular publishers have also gotten into the optimism business. Bantam Books, whose fledgling religious division turns out one or two titles a month, offers Og Mandino's The Greatest Success in the World. Modest titles are scarce in the Christian marketplace; Mr. Mandino's previous blockbuster was called The Greatest Salesman in the World.

The 7300-odd exhibitors and buyers who attended the CBA convention had little reason to doubt these glowing scenarios of success, since this year's attendance equaled last year's, while that of the ABA, the CBA's secular counterpart, had declined significantly. And while Christian books still account for only 5 percent of the overall publishing market, sales have been increasing each year at a rate of about 16 percent. Christian publishing is itself a success story, as are the careers of many of the individual publishers and writers peddling their wares. For instance, millionaire Jarrell McCracken, whose Word Inc. was purchased by ABC in 1973, began his business with a single tape called "The Game of Life," a sports allegory in which Jesus Christ was the coach and the Bible the rulebook.

The secret of growth for Word and for most other successful companies has been diversification, which brings us to the fourth P, actually a double: products and promotion. Word now leads the industry in Christian records and tapes, and the company plans to put out its first catalogue of video tapes by early 1982. Other companies specialize in Bible-study aids and gifts. Much of the merchandise in the typical Christian bookstore might be more appropriate for Woolworth's than for Barnes and Noble. In addition to categorized book racks, the model store on display at the CBA featured rubber welcome mats with a rainbow motif, poster display racks, counters of inspirational T-shirts, portable trees of bumper stickers with mottoes like "In Case of Rapture This Vehicle Will Self-Destruct," walls

Continued on page 11



Trimming the fat

Taking it off with Richard Simmons

by R.D. Rosen

or the past week and a half, I've been waking up to 30 leotards and an impish man in his early 30s who calls himself the "Weight Saint." Richard Simmons used to weigh 268 pounds; now he tips the scales at a lithe, hyperkinetic 137. For half an hour he sermonizes about diet and nutrition against a background of stuffed animals, stars in his own adolescent skits, cooks low-calorie dishes in the studio kitchen, interviews people whose claim to fame is usually that they're overweight (or once were), and leads a roomful of women (and a few men) of all ages and girths in exercises set to music ranging from "Hit the Road, Jack" to David Bowie's "Changes." Although at that hour of the day I am more naturally given to reading the newspaper in relative silence, I've found that the Richard Simmons show (Channel 38, 9 o'clock weekdays) is growing on me as effortlessly as three pounds of fat around the midriff.

The heart, soul, and body of the show is the boyish Simmons, who a few years

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ago was a "full-figured" model in Europe and a designer of fashion jeans for the fat market. After receiving an anonymous note on his windshield that read, "Dear Richard, Fat people die young, please don't die," Simmons almost halved his avoirdupois in 10 weeks and landed in a hospital, where he studied health, exercise and nutrition and devised a scheme to renovate America's minds and bodies. In addition to his syndicated show out of Los Angeles, that scheme has so far embraced the chi-chi Ruffage and the Anatomy Asylum (a restaurant with exercise studio), a book of salad recipes (with another diet book on the way); appearances (as himself) on ABC's General Hospital; and guest spots (he turns up with the persistence of cellulite) on television talk shows. His motto is, "Thighs, thighs, go away, give them all to Doris

I don't pretend to know exactly why the Richard Simmons show is reaching cultish proportions in some markets (in Boston, it nets a market share of 8 - that is, eight percent of all televisions on at that hour are tuned in to him - and attracts more women in the 18-49-year-old group than Channel 5's Good Day), but I can suggest three reasons. The first is the bepermed Simmons's caffeinated character. He looks a little like Joel Grey, talks half the time in a frantic Jerry Lewis falsetto, and bounces about the set like a child who has just been informed he can go to the circus. But if you peer past his terminally cute persona, you'll find that he possesses the most urbane sense of humor on television this side of the noon news (in the course of explaining that a good breakfast by itself will not make you healthy, he quipped abstractly, "I mean, did you ever see a wheat germ do a pushup?")

Second reason is the novel tension between a show about health and the body. on the one hand, and a host who is physically unprepossessing. Simmons is duck-toed and has a childlike lack of coordination. He is not from the bulging-biceps school of Jack Lalanne, nor in the purposeful, mildly grim exercise mold of a Maggie Letvin. This show is really for entertainment more than for exercise, and its unthreatening character is embodied by Simmons, whose manner is epicene and more than occasionally coquettish and giggly in a stereotypically gay fashion. He can come on to women in the audience (who, by the way, strike me as unusually intelligent and well spoken for early-morning television, or for that matter, television at any hour), saying, "Hiiiiiii," without seeming in the least contemptible. Simmons's style, which suggests that of a child who knows precisely what makes his mother proud of him, drains the show's context of adult sexuality - even if the quantity of nipples piercing Danskins makes it clear this is not for children. In a way, the Richard Simmons show is for voyeurs; at least I felt sometimes as if I had illicit access to Simmons's peculiar, charged relationship with the female population.

The women seem to love him, and not least, I suspect, because he represents a version of the New Male. He has so many of the things one looks for these days in a perfect mate: he's humorous and understanding, he stays in shape, and he's great around the kitchen. He's also cuddly; his favorite adjective is "little," as in, "Now we'll drain the little raisins." The only traits of his that one could comfortably call "macho" are his resolute attentiongetting and a usually concealed note of self-assurance that surfaces from time to time, as when he mentioned casually that I couldn't do what I do unless I knew I did a good job.

The third reason that the Richard Simmons show is rather captivating also has to do with tension: the tension between sincerity and insincerity. The more television I watch lately, the more I begin to think that it's most successful as a medium when it's transmitting insincerity. Now insincerity comes in several forms. Most local-news anchorpeople deliver the news with such pear-shaped gravity that one instinctively knows they don't feel, or even understand, what they are saying; yet these anchorpeople are fascinating in their pretentiousness. On a movie screen such posing would be hideous, but on the smaller tube it has its

perverse charms. Then there's a higher form of insincerity, in which the per former seems to know it's all a game, all non-fiction entertainment: he enjoys the joke and wants you to enjoy it too. This is what I like in Channel 4's sportscaster Bob Lobel and Channel 5's weatherman Dick Albert - they're laughing at themselves so you won't have the malicious pleasure of laughing at them. Beyond news shows, of course, television is rife with implausible, inappropriate, and poorly scaled emotion; it's as if real sentiment wouldn't look right, would feel too cramped on so tiny a screen. I'm one of those people who thinks that television wears down the tread on our ability to react in real life, but let's not get into that here.

Suffice it to say that Richard Simmons, like a lot of television performers, is sincerely insincere, or insincerely sincere, and that this gives his show a kind of edge. When he sermonizes, we know he means well, but we can't entirely trust him; it's a very watchable ambiguity. At the end of a show about being fired from your job, Simmons turned to the camera and intoned (if that's possible with a high, goofy voice):-"Layoffs happen, even to corporation executives. They're symptoms of the economy. Don't take it as a setback. Knowing-your self-worth at this time of life is crucial, and you may never be fired again!" There is a twinkle in every serious moment. His guest one day was a woman who had lost her job after being harassed at work because she was overweight. She had written Simmons a letter and had later been hired by him. Simmons told the audience that she had once been on a game show. "Well" he looked somberly at the camera 'Marilyn didn't win the washer and the dryer, but what she did win was far more important. She lost 99 pounds in seven weeks." Even when his guest is telling the story, he'll cap it with a remark that reveals as much showmanship as empathy. Another guest was a man who, after being fired from every job he'd held, found happiness as a singing flower vender in Los Angeles. "Nobody knows that you exist," he told Simmons, "that you're alive But you can't let them take away your energy." "Well," Simmons chirped, "then I won't!" and he segued immediately into the cooking portion of his show.

Simmons's health and nutrition tips, as well as his general advice, is good (to fired employees: "First, work out a mature cover story for future employers. Second, vengeance will get you nowhere"), but it is really through his sense of humor that the program rises above the pap it some-times dispenses. He admonished a woman he had hauled up on stage from the audience for not eating breakfast by saying, "Do you think it's something from your childhood that makes you not eat breakfast? Did your family eat in the nude?" While preparing scallops en paupiette, he advised using a rose leaf if no bay leaves are handy. "Then," smiled, picking the leaf out of the dish, 'your guests will find it and say, 'Oh, my goodness! An American Beauty rose!" His little skits that start the show are campy, but Simmons's natural hamminess usually sustains them.

The show is antic, and it will take liberties with itself - one installment was about the perils of watching TV! The opening sketch was silly, but then Simmons began to sermonize about television in graduate-school language ("TV is okay for kids as long as the experience is mediated by the parents"). Ten minutes later, he has 30 leotards on their feet, exercising to the theme song from Happy Days! Another day, an acrobatic guest chef from Benihana handed him utensils so he could try his hand at cutting shrimp on the grill, and he pretended to faint After a sketch in which a Japanese weatherwoman, speaking in a poor German accent, told us that there's lots of energy in Japan, Simmons said, "Serjously, the Japanese are great people, but I think their productivity is because of their exercise breaks." "Don't touch your tushies!" he shrieked during an exercise. They don't like to be touched when they're squeezed!"

Even if not all of us were made for Richard Simmons, Richard Simmons was made for television. As he wanders up and down the scale of sophistication, telling us we can have the body we want if we really work at it, inveighing against imitation mayonnaise, making fun of 'lecithin pop tarts," and announcing feverishly how much he loves us, I get the feeling we're close to the manic, innovative heart of the medium.

Armchair adventure

A smaller-than-life Bond and a journey under the earth

by Philip Zaleski

Pity the poor adventurer. All earth's dragons have been slain, all her oceans sailed. As this review appears in print, a team of explorers is making for the North Pole on the final leg of what the media call "the last great adventure on earth" — the first longitudinal circumnavigation of the globe. What's left, you may ask, for the rest of us? Well, there's one solution that never fails. Unbuckle your scabbard, put away your treasure map, and draw up an easy chair. Adventure lives on in the world of fiction.

When Ian Fleming died in 1964, people wept. For the author, to be sure, but for his creation as well. No more Fleming meant no more Bond, no more madcap romps with villains and vixens and 21stcentury gimmickry. Or so you thought. But never underestimate the power of the dollar. What Jesus did for love, the publishing industry will do for lucre, and James Bond has been resurrected. "Bond is back!" the ads proclaim, and a forgotten thrill surges up the spine. License Renewed (Marek, 285 pp., \$9.95) promises some of the most pleasant hours in the history of espionage since Christine Keeler met the British Parliament. But don't uncork the champagne just yet. Bond isn't back; he's flat on his back. This Lazarus never makes it past the mouth of

Not that author John Gardner doesn't try. A valiant effort is made to update Bond and give him a new, with-it style for the '80s. He's no longer 007, for example; the entire "00" section, with its iconographic hint of double-barreled bloodshed, was swept away during the recent house-cleaning of British and American intelligence agencies. Gone is the luxurious Mark II Continental Bentley and the snappy little Walther PPK, replaced by a fuel-efficient Saab and a rugged Ruger Super Blackhawk .44 Magnum. The most unsettling changes, however, are evident in Bond himself. He now smokes ultra-filtered cigarettes, drinks sparingly if at all, and likes to spend his weekends puttering around his cozy country estate.

Please say it isn't so. Could this be our cloak-and-dagger demigod, this modest civil servant who worries so much about his liver and his lungs? It's as if Superman took to wearing a parachute, or Hercules put on a truss. Give Bond a few more years and I fear he'll exchange his Saab and wine-sipping for a bicycle and a beet-juice cocktail. Our agent hasn't aged a jot in the last two decades, biologically speaking, but surely these are signs of

burgeoning decrepitude.

The story-telling has lost its spring as well. Much of Fleming's charm lay in the close attention he paid to the weapons and wardrobe surrounding his master spy. In License Renewed, the recitation of brand names becomes a turgid, almost fetishistic hymn to the material world. When Gardner writes, "Bond rubbed a small amount of Guerlain's Imperial Cologne into his skin before putting on a pair of lightweight worsted navy slacks and a white Sea Island cotton shirt. He slipped into comfortable soft leather sandals and was just clipping the old and valued Rolex Oyster Perpetual onto his wrist when the telephone rang," it sounds like the copy accompanying one of those omnibus ads, usually found in the slick magazines, where blank-eyed models preen and pout amid a warehouse's worth of the latest fashions. The problem is a simple one: the author is miscast. Ordinarily this would be a preposterous statement, but here we have the peculiar situation of a literary orphan looking for his foster father. Although a competent writer, with more than a dozen thrillers under his belt, John Gardner wields his pen like a bar of lead - he's just not equipped to write a frothy frolic. This project cries out for someone like Kingsley Amis, who could bring to it the proper blend of tongue-in-cheek humor and nail-biting suspense.

As for the plot of License Renewed, it's as nearly irrelevant as a plot can be — Bond and his props are all that matter here. Gardner obligingly supplies a tale so slight as to be barely worth the mention.



Anton Murik, lord of Murcaldy Castle in Scotland and a leading nuclear physicist, is miffed because no one will invest in his 'Murik Ultra-Safe Reactor," a device that not only provides safe and efficient atomic power but also eliminates the problem of plutonium waste. Expelled from the International Atomic Energy Commission for his aberrant behavior, he decides to take revenge. It's always bad form to disclose a plot in too much detail, so I'll just note that here, too, our hero displays symptoms of incipient senility. Although both Bond and the reader learn on page 103 that Murik is involved in a terrorist conspiracy codenamed "Meltdown," which threatens a death toll and damage (that) could cover half the world," it's only several chapters later that the nature of the threat fully dawns on Bond, enabling him to exclaim, with all the panache of Columbus discovering America, "Meltdown - of course." License Renewed should be retitled License Revoked; they promised us more of Bond, but what we get is - mori-

Where, then, will we find lively adventure this summer? Surprisingly, it might lie directly under our feet.

At the beginning of the last century, Captain John Cleves Symmes, an early American naval hero, turned the science of geology upside down by proposing that the earth is in truth a hollow sphere, with worlds upon worlds within.

or not says to the term in the

Symmes's theory received no empirical corroboration until 1865, when Alice Liddell tumbled down a rabbit hole into the world below. Thanks to a close friend and closet nymphophile named Charles Dodgson, Ms. Liddell's wanderings became a children's classic. When, in one of those charming coincidences that brighten the history of literature, Jules Verne's Journey to the Center of the Earth appeared within 12 months of Alice in Wonderland, the new subgenre of subterranean fiction was born. These two books initiated and exhausted for almost a century the use of the underground as a setting for straightforward adventure and social satire. It wasn't until 1935 that oseph O'Neill's recently reprinted Land Under England (Overlook Press, 298 pp. \$10.95) added a dose of political allegory and provided a third tour de force of the inner earth.

O'Neill's novel is cast as the first-person narrative of Anthony Julian, youngest member of a most unusual family of amateur archaeologists and antiquarians. The Julians delight in digging around the ruins of the Roman Wall, that ersatz fortification against the Huns that meanders for 70 kilometers through the English countryside. But superficial excavation isn't all the Julians have in mind. For "according to family records, it seemed to be almost a custom of the Julians from generation to generation to send adventurers into the underworld just as other

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families sent them to the Crusades or, in later centuries, to Africa or America." One day Anthony's father vanishes beneath the wall, and his son determines to track him down.

Like Alice, Anthony literally stumbles into the world below. But instead of a farcical looking-glass land, he finds a somber realm of mountains and swamps, lit only by fitful auroral discharge and the baleful radiance of phosphorescent fungi. There are monsters here, spiders and toads the size of horses, that hoot and bray as they gallop after their prey. In the middle of this primeval hell (which harkens back, in some of its horrific details, to the first and finest of all hollow-earth tales, Dante's Inferno), lives a tribe of Roman legionnaires. Driven underground by the barbarians 1500 years ago, they have mutated in loathsome ways in order to survive. Their skin is slug-white, like those cave creatures that never see the sun. They live in cities where there are "neither streets nor houses nor buying nor selling nor transport of any kind, nor any animals except human beings, nor indeed any human beings in our sense of the word." Although their technology hasn't advanced beyond the wedge, the pulley, and the inclined plane, a compensatory inner evolution has granted them - or at least their ruling class - awesome mental powers. Their society is split in two: 95 percent are flesh-and-blood automatons, with blank, silent faces, like faces from which the eyes have been plucked": the remainder are Masters of Knowledge, possessing an eaglelike rapaciousness and acuity of mind with which they telepathically direct the work of the laboring

Despite similarities to other political satires, like 1984 or Brave New World, this is no simplistic anti-totalitarian tract. The Masters of Knowledge believe in persuasion, not coercion; when Anthony is captured, his fears of being forcibly "absorbed" prove groundless. Instead, the Masters clothe and feed him, treat his wounds, and begin a series of philosophical dialogues to win him over to their way of life. Both Master and slave, as Anthony discovers, are contented with their lot. Their sacrifice of personal liberty derives from a certain incontrovertible logic - the first law of survival is to survive, freedom and justice mean nothing in the grave: "We have taken all the little minds and little emotions and we have pooled them into one deep emotion - a love for the common good If we had remained as you are, we should have died, but wisdom was given to us equal to our need, and when we accepted it, we discovered powers in man that were great enough to save us from meaninglessness and despair and death

O'Neill never lets his political points puncture his fast-paced action. When Anthony worms his way underground, the writing compares, in its exotic revelations of flora and fauna and its sense of continuous danger, with the best the adventure genre has to offer. In the last chapters, Anthony is cast once again into the outer darkness. As he crawls toward the surface, increasingly disoriented by hunger and thirst, the prose attains a hallucinatory beauty approaching that of Nerval or Poe. And though Anthony is the only character in much of the book, O'Neill avoids the narrative solipsism that turns even such a masterpiece of solitary man as Robinson Crusoe into a potent soporific

The Overlook Press deserves applause for bringing Land Under England back into print. If you can't find it in your bookstore, try writing directly to the publisher (at Lewis Hollow Road, Woodstock, New York 12498). The book is sturdily and attractively bound, by the way. Compare it with the shabby paperand-cardboard body of License Renewed, consider their respective contents, and the irony is inescapable: a modest book descending to the center of the earth attains the heights of literary excellence, while a major production aiming for the top of the best-seller list lies at the bottom of this season's offerings.

The bad, the worse, and the ugly

A mishmash of midsummer movies

TARZAN, THE APE MAN

he trouble is this: there you are, looking at a woman touted as the most beautiful in the world, and she takes off her blouse, and - nothing. You look at the apes. You look at the jungle. You look back at the topless Bo Derek. Nothing. What is it about her new movie, Tarzan, the Ape Man, that can stifle the most natural erotic inclination? Call me a product of the television epoch, a tube boob, a Farrah fiend, a Jacklyn junky - call me what you will, but I miss jiggle. When Bo Derek gambols in the foamy brine or nestles in a treetop, she's creepily statuesque. All her parts are perfect and perfectly in place, but none of them moves. Bo is the ultimate centerfold, because she never seems composed of flesh. Like a snapshot taken with Vaseline on the lens, she's a Platonic abstraction: Womanhood. And John Derek, her feeble-minded Svengali, enjoys photo-graphing her as Woman. Tarzan, which he directed, abounds in kitschy still lifes: Bo's face posed prettily against tree trunks, amid the waves, in the flickering firelight - you might be looking at a painting sold in the "art gallery" of your local theater.

Nothing jiggles inside Bo, either. In Tarzan, she feigns a sexual innocence that's almost weird in someone so lush and exhibitionistic. I mean, whatever happened to that great American institution, the sex goddess? In an age when women have been enjoying a new strength and men have been fumbling for sexual identity, tigresses like Rita Hay-worth or Ava Gardner come to seem intimidating - they're too much woman for men who don't know what men are. Instead, we ogle children - real ones like Brooke Shields, or grown-up fakes like Suzanne Somers and, inevitably, Bo. In Tarzan, Bo plays Jane (as in "Me Tarzan, you . . ."), a "liberated" woman who makes big speeches about how "H's a man's world. Women aren't allowed to be participants." And when her hedonistic father (Richard Harris) takes her tramp, tramp, tramping through the jungle and she is whisked away by this big grunt Tarzan (Miles O'Keeffe), it is she who is the sexual aggressor, cooing and gurgling and running a dainty finger up and down the ape-man's hunky body. And vet, for all that, there is never any hint of something wanton, rapacious, or aggressive in her. As she and O'Keeffe paw each other, they're as cool and still as a Rodin; only Bo could turn a flurry of coed banana-fondling into a scene about

In Tarzan, which is directed mostly in slow-motion and written mostly in babytalk, the best scenes are the ones between Bo and Richard Harris, because they're the most hilariously out of control. Harris has never been precisely delicate on screen, and since he was apparently the only one in the jungle who knew anything about acting, John Derek has let him go hogwild. As he spits and fumes and Continued on page 9





Albert Finney as Dewey Wilson



Sylvester Stallone and Michael Caine

TEX AVERY: CARTOON KING

fix of Tex Avery cartoons is the perfect prescription for anyone who's built up an immunity to, say, the Road Runner. Among the seminal anarchic animators, Avery is probably best known as the co-creator of such mythic figures as Bugs Bunny, Daffy Duck, and Porky Pig. But it was really Chuck Jones, the animator who later took over the reins at Warner Brothers, who brought Bugs and the gang to their apotheosis. Avery's crowning achievement remains the series of violent, absurdist, slapstick cartoons he made for MGM between 1941 and 1954 - cartoons so visually imaginative and fastmoving that watching one is like sitting through a Road Runner episode run in

Off the Wall's Tex Avery: Cartoon King is a terrific showcase for one of the most original talents ever to work in an American animation studio. The program kicks off with representative samples of Avery's early work, like the Betty Boop-esque "Penguins on Parade," 'Daffy Duck in Hollywood," and "A Wild Hare," the cartoon that introduced Bugs Bunny as the prankster who says, "What's up, Doc?" It's clear from these early shorts (most of which date from the '30s) that Avery began by working well within the conventions of his field. His cartoons all have animal characters and simple, throwaway plots that are often parodies of Hollywood genres like the detective and haunted-house thrillers. In addition, even the early films are painstakingly choreographed and have a surreal vitality one would be hard-pressed to find in live-action films (though the dance-hall sequence in Steven Spielberg's 1941 comes close).

As the program progresses into the MGM years, Avery leaps into his own dimension by taking the conventions to hyperbolic extremes. Gags are played at lickety-split speed and in rapid-fire suc-cession. And Avery's visual imagination begins to bloom. A lion's rib cage becomes a funky marimba. A dozen shots are fired out of a gun, whereupon the weapon sticks out its tongue and pants with exhaustion. Many of the jokes center on the subject of scale. In Avery's world, you're either big or you're small -there's no in-between. "King Size there's no in-between. "King Size Canary" chronicles the duel between a canary and a mouse, both of whom consume greater and greater quantities of a growth potion until they're towering over skyscrapers. At the conclusion, when they're barely balancing on the tiny earth, their futile rivalry comes to seem wonderfully absurd.

The fun of such tomfoolery is that it always keeps one foot in reality. Many of Avery's most irreverent gags are, in fact, ridiculous stylizations of everyday occurrences. Eyes pop out of heads to Continued on page 11

VICTORY

rovided one is feeling generous, one could call John Huston's Victory daring and unusual - there hasn't been anything quite like it since 1966. It isn't just the German POW camp setting. No film in recent memory has dared put across its ideas - the moral necessity of teamwork and the indomitability of the human spirit - quite so matter-of-factly. And no serious film since the inception of the MPAA Rating System has been this devoid of passion, cruelty, or any other form of emotional excess. Victory recalls a time in movies when nothing else mattered but the lines

These lines are clean and straight: in a camp in southern Germany, a group of Allied POWs is asked to participate, as a propaganda stunt, in a soccer match against the German national team. Colonel Waldron (Daniel Massey), the head of the prisoners' "escape committee," advises the team's captain (Michael Caine) that if they agree to the match, it's the team's patriotic duty to use the game

opportunity to escape. And so Hatch (Sylvester Stallone), an American POW who had been planning to escape on his own, goes ahead and arranges the details with members of the French Resistance. During the match, however, the symbolic significance of winning becomes as important as freedom, and the Allied players are faced with the choice of escaping or taking the team to victory.

Victory makes no attempt to outdo or remake the old POW camp pictures, and when placed in the context of its subgenre it's an unremarkable film: less exciting, certainly, than The Great Escape, and less sardonic than Stalag 17 or even Von Ryan's Express. Huston seems to prize even-handedness above all: there are no gimmicky motorcycle sequences, and no attempts to shock us by showing inhuman conditions. Indeed, the prison camp in Victory makes most American summer camps look sadistic by comparison, and it's staffed by some of the nicest Nazis to be seen in years (they are, of course, just the tiniest bit sneaky). And though the situations are stock, Huston skillfully avoids POW campiness - the closest it comes is when Carole Laure, as a

woman whose husband has died in the Resistance, tells Stallone that she doesn't want to know anything about him so that she won't have to mourn for him later. Both Laure and Stallone deliver their lines as if no one in movies had ever expressed these sentiments before. You don't laugh - you just sit there gaping.

Some directors get more baroque with age, but Huston gets more efficient. There's virtually nothing in this film that hasn't been done before, but Huston achieves a speed and tension that hold one's interest, and he's extracted restrained, efficient performances from Max von Sydow (as a sympathetic German intelligence officer), Caine, Massey, and - miracle of miracles - Stallone. And though the plot often strains credibility (I found it hard to believe, for instance, that after Caine hinted of the escape to von Sydow, there were no Nazi guards stationed in the team's dressing room), Huston directs the soccer scenes with a compelling crispness that, when I saw it, brought the audience cheering to its feet. As the failures of A Bridge Too Far and The Big Red One demonstrate, the idea that war builds strong charac-

ters 12 ways doesn't mean much to us now. But in a sports-obsessed nation, everyone can understand the goalie's anxiety at the penalty kick. At the Pi Alley and in the suburbs.

- Alan Stern

NOBODY'S PERFEKT

he beauty of a film like Nobody's Perfekt is the way it lets you discover - all over again - how truly awful movies can be. Any no-talent, of course, can make a lousy movie. But it takes a special kind of no-talent, a talented no-talent - one like screen-writer Tony Kenrick, or director Peter Bonerz (otherwise known as Jerry the Dentist of Bob Newhart fame) - to come up with a movie as unregenerately bad as this one. In fact, it probably takes the same kind of talent that goes into the making of great movies. To begin with, it's not enough to have inspired ideas; you also have to be able to juxtapose them in strange and startling ways. I mean, what run-of-the-mill hack would think to combine The Three Faces of Eve Continued on page 11

Theatre

Funeral parlor games

Joe Orton loots the establishment

by Carolyn Clay

LOOT by Joe Orton. Directed by Downing Cless. Set designed by Daniel H. Proctor. Costumes by Jan Whittemore Fox. Lighting by Mary Louise Geiger. With John Valentine, Kirsten Giroux, B.P. Gillogly, Kenn Watt, Stephen Stern, and Bob Krakower. At the Tufts Arena Theater, Medford, through August 8.

he late Joe Orton was a great believer that death is not proud; in Loot, death is funny — as are sacrilege, sexual taboo, armed robbery, police brutality, and false teeth. These last are stolen from a corpse, which is one of the play's main movers, and they make great castanets. Sure it's shocking, but the only real consequence of their removal is that the body, that of an elderly woman clad in pink stockings and minus her vital organs as well as her choppers, is forced to gum the scenery when every-

one else can chew. But no matter, she does all right. Not since Dracula has a dead person come so close to stealing a show.

And show-stealing is not the only larceny in Loot. The plot has to do with a couple of cheeky young crooks who secrete the proceeds of their latest caper in one's mother's coffin. This necessitates parking her somewhere else: in a closet, on her head; in a bundle of sheets, where she is passed off as a neatly wrapped tailor's dummy; in the garage; in bed. Actually, she's better off being shunted about; the coffin full of money winds up in a car accident. (We all know you can't take it with you, but evidently you can't send it on ahead, either.) Neither the corpse or the cash is ever buried — though England's blind faith in law and order certainly is. Don't let Orton's frenetic pace and snappy dialogue

fool you. He's not out to get laughs; he's out to get the police.

From the beginning, as the play's unsavory characters tossed epigrams off the wall and the corpse around the parlor, Orton maintained that Loot, in form a ghoulish farce, was really very serious. "Ideally," he said, "it should be nearer The Homecoming than I Love Lucy." At Tufts, where it is being performed by the summer-theater ensemble under the direction of Downing Cless, it lacks the menace of Pinter and the crispness of farce. What it does have is energy and a kind of clay-footed matter-of-factness Orton might have liked. It was, after all, an ordinary, lower-middle-class, Catholic childhood that produced this wild vision, and Orton insisted, usually futilely, that it be played realistically. It was real to him — as he proved when, having absented himself from rehearsals of the original

production to attend his own mother's funeral, he returned with her teeth and passed them around the cast.

The Tufts production also has going for it - leaving aside that Loot is as hard to keep down as that corpse - a diabolically funny performance by Stephen Stern as Truscott, a maniacal detective posing as a functionary from the Metropolitan Water Board, which innocuous front doesn't keep him from slapping people around. Stern, puffing his pipe, squinting suspiciously, and barking orders like a storm trooper, captures just the blend of threat, commitment, and lunacy that Orton had in mind. Apparently the playwright modeled the character on Detective Sergeant Harold Challenor of the London police, a copper so unhinged as to be almost freestanding. It seems Challenor's obsession with the law had turned to mania and led him to such dubious practices as planting evidence and pummeling prisoners. Orton was writing Loot in the mid-'60s, during Challenor's trial - of which he relished every testimonial tidbit. So would you if you had been routinely harassed by police, who should have better things to do, for having homosexual assignations in public johns. So would you if you had actually done time for defacing library books. Presumably murderers and rapists ran free while the cops were busy nicking Orton for pasting a cat's head over Continued on page 12

A scene from Pins and Needles

Look for the union libel

by Alan Stern

PINS AND NEEDLES. Music and lyrics by Harold Rome. Directed by June Judson. Musical direction by Ardys Flavelle. Choreography by Fateh Azzam. Set designed by Paul Dedell. Lighting by Richard Fairbanks. Costumes by Hilary Hutton and Susan Gochenour. With Constance Dawson, Bob Forget, Jill Jacobsen, John Minnock, David Vanleesten, and Kathryn J. Woods. At the Peoples Theater, in repertory with "The Rainmaker," through August 23.

ong before a chorus line of dowdy, kindly ladies in smocks went on television to ask us to "look for the union label," the International Ladies

Garment Workers Union was garnering recruits with a swank, acerbic revue called *Pins and Needles*. Of course, the pun in the title was more palpable back in 1937, when the show debuted at the Labor Stage. (Previously, as the Princess Theater, this hall had housed such Jerome Kern musicals as *Very Good Eddie* and *Leave It to Jane*. Ironically, Kern's es-

tate refused permission for the ILGWU to use his "Look for the Silver Lining" for its union-label song.) Since it tossed barbs at every cherished and not-so-cherished institution from Neville Chamberlain to the Daughters of the American Revolution, *Pins and Needles* was condemned by rightists as a hotbed of anarcho-communism. The anarcho-communists, of course, thought the show didn't go far enough.

For most Americans, however, Pins and Needles came closer to home than anything else on Broadway. In a decade filled with shows about shipboard romances and disguised Russian princesses, Pins and Needles found laughter and music in life's daily grind. This collection of songs and skits, performed by a cast composed solely of ILGWU members (it gave Shelley Winters her start in show business), created such widespread union fervor that it became the longestrunning musical on Broadway (Oklahoma! later broke that record). Clearly, the show had something to lift Great Depression blues, notably a stylish, witty score by Harold Rome — here given a stylish, witty treatment by the Peoples Theater.

As it turns out, Rome's score is all that's survived of the show. The Peoples Theater has inserted new skits, most written by members of the cast, that recapture some of the self-righteous union chauvinism which rankled many people back in the '30s (e.g., "If you can't trust a guy when it comes to unions, you can't trust him when it comes to girls"). And though they're often clumsy, these skits provide the necessary breathing space between Rome's songs.

Like Irving Berlin, Rome was a follower of the musical trends of his day, and his lyrics are highly specific to his subject and time. His tongue-in-cheek songs proclaim the virtues of unions ("It's Better with a Union Man" and

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Almost a bogey

by John Bush Jones

ALMOST AN EAGLE by Michael Kimberley. Directed by Allen R. Belknap. Set designed by Edward R. Cesaitis. Lighting by Curt Ostermann. Costumes by Giva Taylor. With Hansford Rowe, Mark Bendo, Jeff Marcus, Robert Reese, and Gus Salud. At the American Stage Festival, Milford, New Hampshire (closed).

lmost an Eagle, which recently had its world premiere at the American Stage Festival, is one of those plays that's like a two-hour pilot for a TV sitcom. In fact, it's pretty much The Bad News Bears in Boy Scout uniforms, sans Tatum O'Neal. The scoutmaster has a drinking problem, and the four remaining members of onceproud Troop 146 of Table Rock, Iowa (population 800), are all familiar TV and

cartoon types: the village fat kid, a fleshand-blood rendition of Peanuts' Pigpen, the beer-swilling smart-ass son of town's richest citizen, and the bespectacled one who seems wimpy but proves tough in the end. Naturally it's he who gets going when the going gets tough - that is, after Smart-Ass squeals to Daddy (the chairman of the area Boy Scout Council) that Scoutmaster is a lush, and the old boy is forced to resign his post. Wimp whips the guys into shape, more or less blackmails Smart-Ass into getting his father to have Scoutmaster reinstated, and the play ends with some snappy close-order drill and the blare of Sousa marches.

Leading up to this predictable denouement is a comic first act and a second that pulls the usual sitcom switcheroo from

humor to sentimentality. As the boys gather for the pre-intermission troop meeting, the business of the hour is clunky exposition. We learn all about "The Colonel," as Scoutmaster Walter Baldwin is affectionately called: his boozing, his wife's infidelities, yet, withal, his fierce dedication to scouting (sure he's taking been remiss about camping, but it's hard, even for a seasoned woodsman, to find booze in the forest - unless you start offering merit badges to Saint Bernards). Once the Colonel enters, the meeting begins; most of it is taken up with a rehearsal for the next day's big Memorial Day celebration, in which the scouts will participate. Here the Colonel's peculiar rivalry with the high-school band director is revealed. In act two, we get the aftermath of the holiday festivities - which the boys individually and collectively (and, actually, quite hilariously) bungle. Following the obligatory chewing out, the Colonel reveals that his wife has run off with the band director's brother and announces his resignation. That brings us to the Wimp's - and Sousa's - takeover.

If the familiarity of Michael Kimberley's plot and characters is wont to breed contempt, the spawning is at least amusing; the author has a way with off-thewall dialogue. Reprimanded for picking his nose and devouring the contents; the Slob formally addresses his fellows: "Gentlemen, I'm sorry for eating the booger." (Is this what the Boy Scouts are up to? What will Jimmy Stewart think?)

And at the American Stage Festival, in Milford, New Hampshire, the play received a production as handsomely designed by Edward R. Cesaitis as it was skillfully acted by Hansford Rowe (the Colonel), with strong if uneven support from the four young actors playing the scouts. Allen R. Belknap's direction matched Kimberley's script: it was occasionally clever (as when the boys replaced a flag in its stand, re-creating the famous scene at Iwo Iima) but more often too obvious (as when one of the younger scouts held aloft the Playboy he was about to peruse, lest the spectators miss it). In all a mildly entertaining evening; let's just hope there were TV scouts, as well as Boy Scouts, in the audience.



Roach redux

The return of a bebop legend

by Bob Blumenthal

ax Roach has been making his presence felt lately, through old and new albums, appearances by his quartet and the percussion ensemble M'boom, and various projects where Roach plays drums and/or serves as respected jazz spokesperson. It's good to see such a major historical figure, not to mention a bebop firebrand, well prepared for renewed audience attention and the growing demand for articulate, degreed experts; and it's always good to find a great drummer prospering at the head of his own group.

Drummers (or "multipercussionists," in Roach's preferred term) seem to have a knack for putting together bands. Perhaps it is the drummer/leader's search for a particular balance between rhythmic and melodic qualities in ensemble music, or the need of most drummers to share the responsibility for providing material. Roach's quartet of several years has con-

sisted of Cecil Bridgewater, trumpet; Odean Pope, tenor sax; and Calvin Hill, bass — the horns-and-no-piano format he first used in 1958 (work by an early piano-less Roach band, featuring Booker Little and George Coleman, has just been reissued as Conversations by Milestone). When I saw it a few years ago, the quartet live was extremely longwinded, and the soloists' limitations became annoying. On recent records, though, like the new Chattahoochee Red (Columbia), Roach has focused on short, contrasting tracks, and the band sounds proportionately stronger.

The diverse moods in *Chatta-hoochee*'s 10 tracks elicit a fine performance from the leader, whose kit-encompassing tom-tom figures, popping cross rhythms, and choked cymbal patterns sound as majestic as ever. Always considered a "melodic" or thematic drummer, Roach also has one of the

strongest attacks and consequently sounds as if he could beat graceful tones out of boulders. Thanks to the shortness of the pieces, his tendency to ignore and overwhelm soloists is checked, and the various tunes, in their many tempos and frequent use of drum breaks, provide a wealth of small opportunities for Roach to contribute.

Given the length of most tracks (only two exceed four minutes), Chattahoochee tends to sound like a series of features for various members of the quartet, and one suspects that the pieces might come across differently in the band's live performances. As they stand, several are impressive. Calvin Hill's "Reach for It," with its catchy fanfares, is the best vehicle for Odean Pope's feverish tenor (elsewhere, Pope drops a couple of beats on the bridge of "I'll Remember Clifford" and avoids coming to grips with the tough chord changes of "Giant Steps"), while Hill's bold lines enhance both "Lonesome Lover," a pastoral Roach waltz, and a fresh and uncredited arrangement of " 'round Midnight." Cecil Bridgewater's trumpet and flugelhorn work is generally possessed of an intimate crackle, though his ballad "Wefe" is sabotaged by Walter Bishop's overdubbed accompaniment on a hopelessly tinny piano. Flexibility is the rule - one

minute something old-fashioned will be happening, like Bridgewater's crying horn on "Six Bits Blues" (a variant on "St. James Infirmary"), and then the band will shift to a more abstract approach, as on Pope's mysterious "Red River Road."

The longest tracks are the most memorable. "Chattahoochee Red," by Bridgewater, is a multi-part suite featuring the ensemble in several episodes. Timpani and bowed bass state the theme first, followed by Pope on oboe with choral-like support from the others. Roach's chimes restate the melody once again before lashing bass and drums bring on the horns for a written variation broken by collective improvising. The final variation arrives at a finger-popping tempo, Hill's bowed bass taking the breaks in the second chorus. "The Dream/It's Time," by Roach, is the percussive tour de force, a chance for the leader to solo at length, push the other members mercilessly during their solos, and air his longstanding concern for black rights by playing against Martin Luther King's 1963 Washington Monument speech. You've heard the message before, but it's worth remembering what Dr. King said, and how hard King the orator could swing.

* * *
Despite his band's occasional free moments, Roach is a time drummer - and, it should go without saying, one of the masters of time drumming. Andrew Cyrille, in contrast, helped define the alternative approach of playing "energy" or "body" rhythms, which substituted a metabolic rise and fall for the steady 4/4 continuum of bebop and earlier styles. Cyrille has maintained in recent years a quartet that includes trumpet, tenor sax, and bass (Ted Daniels, David S. Ware, and Nick DeGeronimo, respectively), and its approach, befitting Cyrille's innovative decade with Cecil Taylor, is freer than that of the Roach band. But Cyrille has also had extensive straight-ahead experience, and Maono, as he calls his group, has learned to apply its more unbridled proclivities to structured situations. It sounds especially good on Cyrille's new album, Special People (Soul

Although much of the music presents the soloists with open situations, only the title piece explodes. The others are tethered by recurring rhythmic figures or the thematically centered accompaniment of DeGeronimo's bass. Cyrille has taken pains to pace the entire recital, framing two solidly cooking numbers with quieter compositions before the final eruption. The drummer shimmers through the opener, Ornette Coleman's "A Girl Named Rainbow" — a solemn, scalar melody that inspires a long and potent Ware tenor solo, a pithier Daniels statement, and huskily lyrical bass by DeGeronimo.

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Hit 'n' run disco

by Michael Freedberg

n Rue Ste.-Catharine (Montreal's street of boutiques), at Sam the Record Man, business is popping. A Christmas-thick crowd buzzes through the aisles, past "La Nouvelle Vague" and "Le Dance-Music." It's mid-June, and the crush verifies Sam's assertion that more records are bought per person in Quebec than anywhere else in North America. Today, "importa-tions" from "the States" and Europe sell and sell (despite Premier Rene Levesque's xenophobia of all things Anglophone), and so do dance records in French. The city is also indulging a first burst of true love for its own sophisticated homemade dance music. As in all first true loves, the mood is ecstatic. Montreal's R&B tempo steps 10 to 15 BPMs (beats per minute) faster than do those of the coolly cynical, detached, and disillusioned "States." And these tempos feel smooth and bubbly, gay and bright. It's significant that the city's premier disco arranger, Denis Lepage, once labored in the city's best 1960s band, the Persuaders, and nobody knew

Today they care. Today Denis Lepage can do no wrong. Today he has Voggue's "Dancing the Night Away" (Celsius), Diva's "Double Trouble" (Matra), Peter Batah's "Nobody's Stopping You" (Unidisc), Melody Stewart's "Get Down Get Down"/"Action Satisfaction" (Roy B.), and, above all, Lime's Your Love (Prism) and Carol Jiani's Hit 'n Run Lover (Matra). On all these, he manages

to juggle a few of disco's standard devices in a way no one else has thought of. Moreover, all these records are disco hits — and not just in Montreal. Lime's "Your Love" reached number one on Billboard's Disco Top 100. Carol Jiani's "Hit 'n Run Lover" promises to stay in the Top 10 even longer. And Voggue's "Dancing the Night Away" has been bought by Atlantic, for a wildly high price, even as it's flying up the charts. And into my heart.

For a Montreal record, "Dancing the Night Away" is surprisingly wistful - optimism bruised, though not shattered. The emotional change turns on the song's girlish voices and on Lepage's sequences hard and dainty textures. When Voggue sings, "Everything's going ... right/When you hold me close and tight," the sigh of those ellipses cancels all the flirty hopefulness of the words that embrace them. Lending fragrance to this effect, drummer Graham Chambers's bass tones and Lepage's own synthesizer bass hums tug at strings cooing the melody from Sam Cooke's "Twistin" the Night Away." After a few listens, you notice how Lepage makes past and present play a part in this disillusionment: the song's dreams come from old Sam Cooke, but its thump from Lepage's dance floor is au courant.

Lepage is dance music's supreme textural manipulator. He uses Brazilian percussion's plinky, tiptoe tones to signify lady dancers' feet, soft-rock synthe-

sizers in pairs chiming semi-classical chords to signify dapper-dan disco suits, purring moog bass in fox-trot rhythm to signify male dancers, and strings to suggest female dreams. He sits on 120 BPM as if there were a lock on his accelerator; his songs pursue a smoothly-rolling, rock-less course that epitomizes flight. Not that his songs never rock: his crossstrokes arise from the way he mikes Graham Chambers's reggae rim-shot drumming. Most arrangers record rim shots treble and taut (as in Wailers' songs), but Lepage mikes them low and slack, so that they moan rather than spank.

For all their tonal tension and panache, Lepage's records so far have had no black appeal. Typical is Lime's Your Love. Its moog bass notes sound dry rather than cool; his wife Denyse's falsetto slips witlessly through her lips, computer-like, seeming faked rather than toyish. Lepage doubles all his signature textures in such graceless staccato that though his ideas sink in and stay, his music doesn't always. It eventually repels one's body. Perhaps this hardness is just Lepage's punk push, for he uncharacteristically turns up the dial to 138 BPM - rock speed. In "Your Love," it becomes chase speed and for a time enhances the wit of his echo-love dance equation. Nonetheless, it parches his tones, leaving his bark and Denyse's squeals to struggle with their flaws.

The rest of the Lime album slows down, but it does not warm up. Its cymbally licks and whacked bass suggest that Lepage sees Your Love as his New York street-music move. But Lepage has no one to tell him that street dances are not necessarily metallic, that their

riffs need not bond to the beat, that their singers may imply as well as mug and screech. What deadens "I'll Be Yours" and even "You're My Magician" is that they lack the obbligato playing that in street dance compensates for the outrage of sanctified testifying, of dance-floor primping and preening. When Lepage yanks Denyse to the-front, to ham in her best Deniece Williams, to sing properly to her rhythm section, nothing she sings makes any impression upon the rhythm. It changes according to its own progressions. Nor do these progressions, in turn, affect Denyse's singing. When she testifies to the music instead of alongside it, the result seems serendipitous.

The problem of Lime becomes the triumph of Carol Jiani's Hit 'n Run Lover, which is (so far) the best Montreal album of 1981. The vocal flaws that offend in Your Love endear in Jiani. Unlike the Lepages', her flaws fit today's dance music. She is of African birth, and at first her accented English strikes fans as oddly Jamaican. They associate her with the dubby Denroy Morgan of "I'll Do Anything for You" and slip her records in with Grace Jones's "Pull up to the Bumper" and Sheila Hylton's "Bed's Too Big Without You," songs that switch to the sound of Jamaica's sexy, sticky new "Taxi" beat. Here, Lepage has gotten lucky: "Taxi" developed after Hit 'n Run Lover was conceived. But luck alone doesn't explain Lepage's decision to use an accented singer, or to have Sandy Wilbur write her some of the year's proudest, lustiest lyrics. Jiani is Lepage's third-world move, and it works wonder-

Jiani sings nothing like Jones or

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High-heeled chic

The Pointer Sisters hit their stride

by Mark Moses

he Pointer Sisters wouldn't call themselves a rock 'n' roll group. You can tell by the way they refer to their 1979 release, Priority, as their 'rock 'n' roll" album - the way an adult might recall an adolescent phase. Or you can see it in the way Ruth Pointer mockingly swivels her hips and strums at a non-existent guitar when her sister Anita mentions that the group's "Fairy Tale" was covered by Elvis Presley. Rather than being a youth-cult explosion or even a venerable trade, rock 'n' roll is just another musical genre, and one preferred by bratty white men, at that. This grownup's ear for distinctions didn't stop the Pointer Sisters from romping through Ian Hunter's "Who Do You Love" at their sold-out show at the Berklee Performance Center a week ago last Friday. Nor did that rocker seem incongruous sandwiched between a credible C&W song ("Fairy Tale") and a slab of New Orleans funk ("Yes We Can Can"). Anita, June, and Ruth Pointer handle the stylistic twists and turns of their stage show with the aplomb of pros.

The breadth of material that the Pointers and their well-tooled, six-piece band played at the Berklee seemed centerless at times - it's as if they were consciously trying to make sense of a career that, until recently, has made little sense. The rushed, forced jollity of their take on Charlie Parker and Dizzy Gillespie's "Salt Peanuts" (a remnant from the days when the Pointer Sisters seemed more like nostalgic bop revivalists than pop eclectics) was a sacrifice made only for historical completeness. But when they performed material from the four albums they have recorded with producer Richard Perry, especially last year's Special Things and the new Black and White (Planet), you heard coherent pop R&B that was open-ended enough to let all kinds of influences in, from Broadway musical bravado to deep, bass-driven R&B to delicate vocal-group interplay. Oh yeah, sometimes they also play something approximating rock 'n' roll.

Even with Perry producing, it's taken a while for the Pointers to hit their stride. Although their first album with Perry, Energy, yielded two hit singles, these bright, artful versions of Bruce Springsteen's "Fire" and Allen Toussaint's "Happiness" succeeded through no formula but by the law of averages. Both Energy and its successor, Priority, showcase Richard Perry's record collection and

his little black book of session musicians' phone numbers more than the Pointers' vocal finesse. With their sludgy random-sampling of contemporary rock faves - from Graham Parker to Richard Thompson to Bob Seger - there was no room on those records for any sort of personality to take shape. Beneath the weight of all those composers and hired musicians, the Pointers got smothered. Beginning with Special Things, though, Perry lightened his touch, both in choice of material and in musical settings. Rather than asking the Pointers to top the version of a major rock songwriter, he looked toward the seemingly endless pool of lightweight, journeymen's pop songs. Similarly, he exchanged the anonymous hard rock of those session regulars for the nimble pop-soul of similar - and sometimes the same - guys.

Which is to say that instead of casting the Pointers as the Linda Ronstadt to his Peter Asher, Perry now views the sisters as an updated girl group, testifying vocals and all. To wit, Black and White's inner sleeve bears a dedication to George Goldner, who produced the first girl group of them all, the wildly impassioned Chantels, and who was also Perry's father-in-law. But though Perry still sifts through material for the Pointer Sisters. Black and White has the feel of a genuine collaboration among the four. It may be that the Pointer Sisters have contributed to the writing of two of the songs. In any event, on Black and White three black women and one white man carve out their version of mainstream pop, both as professionals and as fans. So beneath the glossy, almost too perfect '50s camp of Should I Do It," June Pointer's vocal directs its passion toward the song itself as much as toward her lover. She and her sisters sound like nothing so much as kids yammering along to the radio. Of course, not a yammer is out of place.

As knowingly as Perry and the Pointer Sisters play girl-group conventions, there's little that's subversive about their use of the genre. Black and White, to be sure, is a record that respects those limits. "Fall in Love Again" may be the funkiest thing on the album, yet its bass and drums mute the snap of ruder, more visceral boogies. Except for a blustery self-advertisement — "We're Gonna Make It" — that actually manages to make upward mobility sound like fun, all the songs are about the elusive boy, that dependable girl-group staple. But this



simplest of passions is never faked, and it's enlivened by small, loving details. June's moody vocal on "Got To Find Love" is comforted by her sisters' breath backups and the tiny, bell-like tones of a harpsichord. Her deep, swelling vocal on "Sweet Lover Man" is punctuated by runaway African drums. Sometimes the simplest passion is startling precisely because of its simplicity, as in the case of "Slow Hand," the Pointer Sisters' current hit single. The song's arrangement is an elegant hybrid: it's driven by steady,

R&B-ish bass and drums and buoyed by light, countryish guitars. Anita's vocal oozes sexiness and, at the same time, makes demands shamelessly. Hearing her voice drift out of the radio and sing sultrily and specifically about what she wants in a man is some kind of revelation — maybe even a subversive one after all.

The Pointer Sisters performed "Slow Hand" early at the Berklee — it was the third song in their show — and they Continued on page 13

Waiting for Lefty

by John Morthland

Ithough William Orville "Lefty" Frizzell is often overlooked in discussions of the country music greats, he's mentioned in the same breath as Hank Williams in two fairly recent songs — Stoney Edwards's "Hank and Lefty Raised My Country Soul" and Merle Haggard's "The Way It Was In '51 (Hank and Lefty Crowded Every Jukebox)." The Haggard song title is not apocryphal; in October of 1951, Frizzell had four songs ("I Want To Be with You Always," "Always Late," "Mom and Dad's Waltz," and "Travelin' Blues") in the country Top 10. When Frizzell was at his best, there was simply no one else who could be compared with him.

None of those four '51 songs is on Treasures Untold (Rounder), a new compilation of his earliest sides, but they all can be found on one or both of the two Columbia greatest-hits LPs that are technically out of print but still locatable. The Rounder album includes only one chart record ("Look What Thoughts Will from 1951), but it's a further measure of Frizzell's greatness that his non-hits (including some previously unissued sides) make for an album as strong as one consisting entirely of his biggest successes. Maybe even stronger, for as happened with several of the more explicitly honky-tonk stars, some of Lefty's best efforts weren't pushed as singles in



the conservative country market. Something like this album's "My Baby's Just Like Money" ("Money goes from hand to hand/And my baby goes from man to man") was too harsh for an audience more comfortable with the easy sentiment of "Mom and Dad's Waltz."

Frizzell was born on March 31, 1928, in Corsicana, Texas, a town near Dallas that was nondescript until it became the state's first major oil-producing center. His father was an itinerant oil driller who moved frequently, and Lefty quickly became familiar with the rough-and-tumble ways of boom towns: you work your tail off all week through helish weather and unsafe conditions, pick up your paycheck, blow it as quick as you can on women and booze and gambling, and then move on to the next town and, you

hope, the next financial windfall. Lefty was featured performer on a children's program on KELD in El Dorado by the time he was 15, but the family moved to Greenville soon thereafter. At 17, he was working as a Jimmie Rodgers imitator around Dallas and Waco, and there were also stretches in New Mexico, Arkansas, and Oklahoma. He earned his nickname as a teenager in the Golden Glove championships (which he lost).

By 1950, Frizzell was settled in Big Spring, in West Texas, where he met (there are differing versions of how) Dallas agent Jim Beck, who helped him work up a demo of "If You've Got the Money I've Got the Time"; therein Lefty offered his services as escort and drinking buddy to whatever woman could come up with the most lucrative offer. (Magnanimously, he came back later with "If You Can Spare the Time (I Won't Miss the Money)," which is included on Treasures Untold.) "If You've Got the Money reached the number-two spot on the country charts later that year. Through the end of 1952, he would enjoy 10 more Top-10 records.

Yet Frizzell (like Williams) was not really an innovator — rather, he took the dominant form of that time and did it with more passion than anybody else. His instrumentation was not different from that used by other honky-tonk singers, though perhaps his bands did swing a little more. (This isn't surprising considering his East Texas roots. Besides, pioneering honky-tonkers like Al Dexter or the Blue Ridge Playboys didn't sound appreciably different from the first Western swing bands, except that some of the latter added horns.) His major in-

fluence had been Rodgers, but that was

true of virtually every honky-tonker, from Ernest Tubb on down. (Again, Frizzell did it best; his album of Rodgers songs, which he cut in 1951 and 1953 and which Columbia plans to reissue this fall, is a haunting tribute, a taste of which is provided by the title song of the Rounder album.)

Frizzell rose above the rest of the pack because the songs he wrote were so well developed, because as a stylist nobody else could touch him, and because of the special warmth his records projected.

His songs, many of them co-written (or at least co-published) with Beck, were unusually ambitious, aspiring to poetry in the same sense that some of Hank Williams's best songs did. On "How Long Will It Take (To Stop Loving You), Lefty piles question upon metaphorical question in a way that approaches the breadth, at least, of Williams's "I'm So Lonesome I Could Cry." "Look What Thoughts Will Do," "Time Changes "Look What Things," and "The Waltz of the Angels" also use imagery more sophisticated than that of most country writers of the era; in addition, they suggest a philosophical streak, more mystical than the usual country fatalism, that manages to co-exist with the grittier barroom talk.

Lefty's voice, which deepened later in his career, was a relaxed, flexible tenor. Even on the uptempo numbers, he sounded like a man drowsing away a blistering day under a shade tree, but as the liner notes quote him, "I'm not really a lazy guy, but I get tired of holding high notes for a long time. Instead of straining, I just let it roll down and it feels good to me." He would bend notes like a blues

man and stretch words to their breaking Continued on page 13



BOSTON'S MOST PURCHASED ALBUMS

WE	ST EK	THIS WEEK ARTIST	TITLE		LABEL ON
2	1	MOODY BLUES	Long Distance Voyager Histories identity	8	Threshold
1	2	KIM CARNES	Mistaken Identity	13	EMI/Liberty
5	3	BILLY SQUIER	Don't Say No	11	Capitol
16	4	PAT BENATAR	Precious Time	2	Chrysalis
4	5	KENNY ROGERS	Share Year Love	2	EMI/Liberty
13	6	FOREIGNER		2	Atlantic
3.	7	SQUEEZE	East Side Story	8	A&M
20	8	JOE PERRY	I've Got the Rock		
			& Rolls Again	2	Columbia
6	9	RICK SPRINGFIELD	Working Class Bog	8	RCA
.8	10	AC/DC	Dirty Beeds Bees Dirt Cheep	16	Atlantic
10	11	VAN HALEN	Feir Warning	10	Warner Bros.
7	12	THE TUBES	The Completion Backward	- (
			Principle	8	Capitol
9	13	RICK JAMES	Street Seage	10	Motown
11	14	RUSH	Moving Pictures	24	Mercury
12	15	TOM PETTY/HEARTBREAKERS	Hard Promises	11	Backstreet
14	16	AIR SUPPLY	The One That You Lave	2	Arista
15	17	OZZY OSBOURNE	Blizzeri ei Ozz	- 11	Epic
-	-18	PHIL COLLINS	Face Value	14	Atlantic
-	19	STYX	Peradise Theetre	22	A&M
18	20	THE COMMODORES	In the Pecket	2	Motown
23	21	SANTANA	Ze-bopi	- 11	Columbia
17	22	PSYCHEDELIC FURS	Telk, Telk, Telk	5	Columbia
22	23	GEORGE HARRISON	Semewhere in England	7	Dark Horse
-	24	ROBERT ELLIS ORRALL	Fixation	1	RCA/Why-Fi
-	25	GRACE JONES	Nightklobbing	6	Island

WBCN'S MOST PLAYED ALBUMS

	-		
1	1	THE JOE PERRY PROJECT	I've Got the Roc
7	2	JOURNEY	Escape
2	3	PAT BENATAR	Precious Time
10	4	THE MOODY BLUES	Long Distance Ver
3	5	VAN HALEN	Fair Warning
6	6		Den't Say No
9	7	FOREIGNER	4
	8	VARIOUS ARTISTS	Heavy Metal Sous
4	9	TOM PETTY/HEARTBREAKERS	Hard Promises
8	10	NEW ENGLAND	Walking Wild
17	11		Pleasant Breams
-		ICEHOUSE	Icohouse
18		DAVID JOHANSEN	Here Comes the Ni
		THE GO-GO'S	Beauty and the Bar
11	15		East Side Story
5	16	BLUE DYSTER CULT	Fire of Unknown 0
9	17	LENE LOVICH	Rew Ter
13	18	CLASSIX NOUVEAUX	
,			Classix Neevecax
_	19	BLACKFOOT	Mercuder
wheelife	20	THE SWIMMING POOL Q'S	The Deep End

t the Rock & Rolls Again 6	Jolumbia
2	Columbia
s Time 4	Chrysalis
stance Veyager 9	Threshold
reing 12	Warner Br
w No 12	Capitol
6	Atlantic
letal Soundtrack 1	Asylum
omises 12	Backstree
Wild 6	Elektra
Dresms 3	Sire
BESTATION OF DESIGN	Chrysalis
mes the Hight 3	Blue Sky
and the Beat 2	I.R.S.
Story 7	Warner Br
lakseum Oriela 7	Columbia
makeres origin	Stiff
AND STREET, ST	
Negveen 4	EMI/Libert
	Atco
p End 1	DB

WBCN'S MOST PLAYED SINGLES

STEVIE NICKS ADAM AND THE ANTS THE KINKS (Imp)

Stop Dragging My Heart Ar Stand and Deliver Better Things Modern Epic Arista

WBCN'S MOST PLAYED LOCAL MUSIC

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Records



Joe Jackson JOE JACKSON'S JUMPIN' JIVE (A&M)

Jackson's swift new shuffle - cooling out on the crank rock 'n' roll calls he makes to ex-teachers, exlovers, and enemies and instead tiptoeing through the Paradise with a licorice stick and a new album full of perfumed jazz valentines - might have been a real mindfuck if Joe boy hadn't flashed most of his marked cards from the start. Three albums of parochial MOR-DOR catchyisms never quite convinced me lackson was working up a whole lot more than a personal angle to an old shell game. "I can sell you anything from a safety pin to a porkpie hat" (as he put it at his catchiest) was the only point he ever scored. He did, however, manage to fill a void in some FM sector's longing for a whiter (decorator) shade of Elvis Costello. There may be a superficial resemblance – similarly ripped vocal cords, the taut pull of their bands (post-punk young professionals), and Jackson's superciliousness - that snuck by as angry young mien. Jackson, though (and this is only one of the things that keeps Costello interesting), would never seriously consider biting the hand that feeds him - he'd probably offer it a novelty buzzer shake. But you can always laugh with a street-corner con, even admire his dexterity - it still doesn't mean

you're gonna bet on him. So if I'd rather talk about Jackson's local show first, it's because the album Joe Jackson's Jumpin' Jive (a collection of naive but spirited Cab Calloway, Lester Young, Glenn Miller, and Louis Jordan covers) is basically not so hot. All even thinking about it does is make me snippy. The Paradise stand with a seven-piece (look, ma, no guitars) jump band (a combo, in Johnny Otis lingo) was much better. It was dancy (will this mutated Lindy Meets the White Youth be the next hot step? Got me) and fun, and most the complaints I still have about the record (butterfingered band and Jackson's butcher-block phrasing) hardly bugged me there. On stage, two months after recording (not long to get any kind of chops together when you stop to consider), there were fewer muffled solos, the rhythm section had swing not charley horse, and Jackson's singing wasn't nearly as overstated. upfront, or grating. On II's II, when he lunges for "San Francisco Fan" or "Is You or Is You Ain't My Baby," you start to wonder why he didn't just license the original oldies and release it as Joe's K-Telly Jazz Faves. What he's given us is closer to The

Portsmouth Symphonia Goes Bop, Bop, Bopping.

Like I said, the record gets me snippy. Joe, though, has second-guessed most of our gripes by tacking on a liner-note disclaimer giving him the perfect out: he's not aiming at purists or jazz fans. That's good. Who wants to see a lot of grown purists cringe?

Somewhere along the line he blows the nice fantasy implied in the notes, too - that he's digging back to his dad's records, what he grew up with. If he'd been loving them that long how could he do this to them? You'd think he'd have had Louis Jordan down pat - or at least understand Iordan's nuance - but Jackson's interpretation of his "main inspiration" is thick and humid where Jordan's shuck was dry and offhand. By identifying with Jordan (whose popular '40s dance band forms one of the evolutional bridges between swing and R&B), Jackson's telling us he knows his place. He's not reaching for myth - just, maybe, A-1 on the jukebox.

Somehow, though, the sneaky

feeling Jackson got the idea from the sleeve of Elvis's Trust persists. Perhaps he really is at the forefront of a new sweep of jazz nostalgia - a movement I find just a little unsettling. The last time the sax was in, sex was supposedly out. And here's Joe and crew, dressed to sing along with Mitch. Carly Simon's and Linda Ronstadt's proposed jazz albums may just be vehicles to sell them to an older audience (and if Linda fares better than Jackson, could be because she'll have Jerry Wexler to coach and correct her; Joe produced himself). For musicians, adopting some of the values of the era might not be all bad - jazz encourages stretching, rather than sticking in proven commercial mud. I'd be happier, though, if Jackson were writing original material incorporating some of these precepts - maybe he would be, too. Quite possibly, this is Jackson's transition between his roc past and a more integrated future. And he is taking a risk (as well as a cut in his own publishing royalties) with Jumpin' by assuming that his audience will appreciate it - or by not caring if they don't. The end result, though, of both the record and the show is that we immediately look up (to be introduced to or become re-acquainted with) the originals of wonderful songs like "We the Cats (Will Hep Ya)" or "Jack, You're Dead." And Jackson knows damn well he's got it both ways: even if we fault his performance (or question his motives), we're grateful for the good deed. If only he didn't make

the gesture with the smirk of a small-fry flimflam who dumps a big pile on the collection plate.

— Deborah Frost

- Deborah Frost
Holly and the Italians
THE RIGHT TO BE ITALIAN

(Virgin-Epic)

top me if you've heard this one. Restless young American woman, bored with the USA, travels to London just as the punk scene is beginning to blossom. In the course of hanging out, she gets to know some influential scenemakers. Finally, inspired by the freedoms the scene offers, she puts together a band of her own. The first single is a head-turner, and the follow-up album

If you were thinking "Chrissie Hynde," you already know that ending, but this story is about Holly Vincent (nee Cernuto), who is a different kind of pretender. A child of Chicago, Las Vegas, and LA (her father, Vincent, was an entertainment booker at Harrod's in Nevada), she went to England at 18 to escape her American roots and ended up flaunting her Italian heritage. But even though her live show at the Paradise opened (and closed) with Dean Martin over the PA, Vincent's true Italian ancestry lies with the proud name Ramone.

The Right To Be Italian's sound springs directly from those leather-jacketed paesani. The opener, "I Wanna Go Home," is a blitzkrieg bop of homesickness for the things that every American kid would miss: frozen pizza, Burger King, cola slurpees, and all-night TV. Vincent's churning guitar (churning three chords, that is) gives the tune a drive that takes it beyond its own silliness. It's not exactly emotionally moving, but it does get your shoulders shaking.

What sets this record apart is producer Richard Gottehrer, who has set Vincent and her Ramones mannerisms against the same type of background he gave Deborah Harry on the first Blondie album. Like Harry, Vincent doesn't have much range; her singing is all attitude. But as he did on the relentlessly campy Blondie, Gottehrer throws on all kinds of roller-rink, girl-group trappings to buttress Vincent's voice, so that when she's merely shouting you think she's sounding a charge. And most of the time this improbable Ramones-Blondie mixture actually clicks. Vincent comes across as tough-yet-tender, the sparseness of the songs' construction gives them a drive that never lets you think about how insubstantial they are (a Ramones trademark if there ever was one), and all the ooh oohs and handclaps give the whole workout the proper pop sheen.

But, as with all fun pop, knowing how it's done is irrelevant. In fact, knowing what it's about is irrelevant. Witness the Italians' first single '(redone here), "Tell That Girl To Shut Up." Knowing what prompted Vincent's sneeringly adolescent empty threat would only slow the damn thing down (and as with most adolescent threats, the reason is stupid anyway). If you've heard the song on the radio, you know what I mean: you just start nodding and bouncing. The whole record's like that.

If only the stage show measured up. Vincent tried. Proudly attired in a Ramones Tshirt, chewing gum and glaring, she started with her Patti Smith slur before opening her voice up to its four-note range. But the band (only Mark Sidgwick, the bassist, remains from the album) really didn't know how to provide the gritty yet silly support she needed, and she was often just howling about "youth coups" or something, as if that stuff were important. Everyone knows that what's important is making sure there's enough syrup on the slurpee.

- M. Howell

Modern metamorphosis

A Guston retrospective at the Whitney

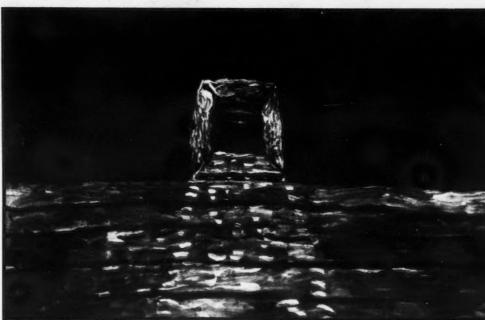
by Kenneth Baker

he retrospective collection of the late Philip Guston's work now on exhibit at New York's Whitney Museum is the most important museum show of contemporary art to be seen in the East this season. Since his death a little more than a year ago, it has become almost fashionable to proclaim Guston the foremost painter of his generation. Ten years ago, when he was almost 60, his reputation suffered a sudden decline because of the radical change in style he made. The art public and the critics alike had grown comfortable thinking of him as an eminent practitioner of Abstract Expressionism, as one of the artists who helped shift the center of the art world from Paris to New York in the late '40s and early '50s.

But Guston was too honest and too restless an artist not to pursue his own development, even when it led him away from the path of certain reward and recognition. In 1967 and '68, he became deeply dissatisfied with the abstract painting he had plied so successfully for 20 years; he was finding his own work too easy to do, and finding that people didn't really look at his paintings because they felt sure in advance of what they would see.

For a time Guston abandoned painting and confined himself to drawing as a way of re-examining the technical and personal impulses at the basis of his art. He made large drawings with as few marks as possible, using brush and ink or a reed pen; moreover, instead of deciding himself whether he was making an image or an abstraction, he let his hand decide. The results, even in drawings comprising single marks, were alive with the descriptive energy of images, but they didn't convey any intention to make images. Before long, he knew that he had discovered a way of thwarting pat expectations.

When Guston returned to painting, he began drawing with paint, using a few elemental images that had figured in his pre-abstract work. What evolved was a figurative style so robust and so intimate with the substance of paint itself, that his pictures became recognizable and indeterminate — at the same time. His images could be seen not in



Guston's "Frame," 1976

one way but in many ways, and they spared no one the effort of deciding what was there to be seen. Guston used to say that there are two questions any good painting ought to raise: "What is it?" and "Where is it?" He set out to make paintings that would provide as many answers as the spectator could tolerate.

With the 1970 New York gallery show, in which he first made public this style, Guston found out just how few answers that was. People were baffled, disappointed, even affronted by this funky, raw, hopelessly ambiguous way of making images. Actually, though, the pivotal paintings from that show emerged from Guston's own work. Some of his best early paintings had had overtly political and social themes, and in the new pictures he extracted details from those images and combined them in new and quizzical ways. For example, the goofy hooded Klansmen that populated the new pictures were like caricatures of the literally rendered lynch mobs that had dominated some key early works. With his new mode of drawing, Guston put the Klansmen through changes never foreshadowed in the literal visions of his The hooded heads became figures complete in them-



selves. They metamorphosed into bombs and bullets, into gross animal snouts with toaster-slot nostrils, and back into soft, schmoo-men with mournful expressions on their hood faces. Just what is Guston's attitude, people wanted to know. Is he in sympathy with these characters? Is he simply mocking them? Are

from this new direction - rather, he deepened the ambiguities, complicated his images and made them overtly autobiographical, and amplified those aspects most mysterious even to him. Despite periods of self-doubt, he knew he was onto a way of realizing images that literally could not be imitated, because it did not arise primarily from conscious intention - he had succeeded in making himself the vehicle of a vision he had not chosen to have. In a sense, he had succeeded where the Surrealists had failed. His long study of Piero della Francesca, Goya, and De Chirico was paying off in ways he would

they Klansmen or aren't they? Guston's point was not that we should work harder to answer such questions, but that we should learn to live with them.

Reality continually confronts us with unanswerable questions, and if contemporary painting has anything to teach us, perhaps it is

a tolerance for reality, for life Discouraged by the critical and public misunderstanding of (and

even revulsion for) his new paint-

ing, Guston retreated for several

years, showing work to scarcely anyone but friends and with-

drawing from his New York

gallery. But he never deviated

not have dared to plan. The Whitney installation of his retrospective is well designed - it confronts you immediately with several dozen of his most powerful late paintings, so that you cannot get to the decorous abstractions of the '50s or the idiosyncratic American Scene pictures of the '40s without passing through the harrowing visions of his last and most productive decade. At a time when the most celebrated artists around were making emblematic abstractions that now adorn corporation offices and bank lobbies. Guston took on the problem of representation and managed to avoid redundancy and nostalgia. In reasserting representation as the basis of painting, he was also reasserting art's opposition to the corruption of images, and to the corruption of society by means of images. Regardless of whether you believe he succeeded, you cannot deny the nobility, brilliance, and vigor of his effort. Proof of these qualities (if proof is needed beyond the works themselves) is the bathetic artistic failure of the many young painters who are trying, both prematurely and insincerely, to emulate his example.

At a time when painting seemed to be succumbing to the economics and sociology of the art world, Guston singlehandedly reinvigorated and purged it. He proved that it could still embody boundlessness of spirit and the joy and terror of life.

Tarzan

Continued from page 4 gnashes his teeth, the camera cuts from him to Bo, who is intent on trying to look pretty, poor dear, and on getting those lines out where they can be heard. Bo has learned a lot of thespian tricks. Confronted by the blast furnace of Harris's performance, she pouts and widens her eyes and takes cute little bites out of her itty-bitty nails. There is also some swell acting from a lion - who, halfway through his scene with la Bo, gets fed up and decides to maul her - and from an orang-utan, who carouses fervently with his Tarzan and Jane, as though hoping for a menage a trois. (Something like a bestial menage a trois, in fact, is said to have been left on the cuttingroom floor when the estate of Edgar Rice Burroughs, Tarzan's creator, tried to halt the film's release. The orang, I hear, is soon to publish his kiss-and-tell memoirs.) From Miles O'Keeffe, who has definitely been working out

lately, there is mostly sullen staring. Since Jane is the focus of this Tarzan picture, the ape man has been accorded but a single line: "Ah-ee-ah-ee-aaah!" And if the line appears dubbed, it is certainly delivered with remarkable sensitivity. Still I'd say the real star of this movie is the python. Halfway through, he attacks Bo and slow-motion sequence in which they and Tarzan struggle is approximately as long as the Eisenhower administration. course, John Derek undoubtedly had his reasons for extending it. He probably thought Bo looked dishy in snake. At the Charles, the Sack Somerville, and the Academy, and in the suburbs.

- Stephen Schiff

WOLFEN

t last! A civic-minded movie that doesn't just whine about social problems - it offers a plan. In Wolfen, director Michael Wadleigh, the rehabilitated hippie who made Woodstock, meets the problem of the South Bronx head on and tells us what to do about it. Instead of

endorsing glitzy urban-renewal projects, Wadleigh proposes a simple, refreshingly straightforward solution. You just leave the South Bronx as it is, see, and that way the wolf-creatures can roam around and eat the bums there, see, because the wolf-creatures are better than we are anyway; you know, they come from the Indian folk ways and their souls are ancient and wise, and

Whoa! Hold on there, Wadleigh. Maybe you're not quite as rehabilitated as we thought. In Wolfen, you've made a horror movie that's not scary enough to be a horror movie, a police procedural that's not puzzling and tricky enough to be a police procedural, and an expose of urban rot that defends urban rot. I've heard of peyote experiments that wound up something like this. Wolfen is all about a series of mysterious murders in New York City - hands are lopped off, chests gutted, brains removed. And while the cops are busy examining victims' livers, we get to go on the prowl with the real killers, the supernatural wolfcreatures called "wolfen" by their friends (and "sir," of course, by everybody else). Through the miracles of solarized Steadicam photography and digital recording (which can make the simplest dialogue sound like The Mormon Tabernacle Choir Sings Schoenberg), we examine the world through lupine eyes. And this is sort of fun; it's a slick, inventive variation on those plodding movies wherein copulating teenagers are seen through the eves of their killer - usually a large fellow with a mask and a terribly plugged nose. Wolfen has a wonderful look. Paul Sylbert, who did the production design for Heaven Can Wait, Kramer vs. Kramer, and the new Blow Out, has devised a bombed-out Bronx that's like the end of the world, and, not far away, a millionaire's penthouse that's a playground of mirrors and sleek curves. And the cinematographer, Gerry Fisher, has a disarming, matter-of-fact style that somehow enhances the usual stalking and creeping since everything looks so bright and out-in-the-open, the obliviousness of the victims to their pursuers seems all the spookier.

Still, Wolfen is an awfully silly movie. And it's not just that Wadleigh's social philosophy is as trenchant as the collected wisdom of the Jefferson Starship. It's that the plot is a mess - Wadleigh and co-writer David Eyre send their cops scurrying after herrings we know are red, and we're left to yawn and bide our time. Worse, the characters are scarcely developed, and this in a movie that marks the return to the screen of that great, orotund actor Albert Finney. Finney plays Dewey Wilson, a rogue New York detective, and between trying to pull off an American accent and trying to coax some life into his co-star, newcomer Diane Venora (who looks like Jessica Lange in a brunette wig), he seems tired and hemmed in. Wadleigh's synapses may have lost something in their passage from the '60s to the present day: he's set out to make an anti-capitalist eco-thriller, but in wasting Albert Finney, he's committed an abuse of resources that would shame James Watt. At the Pi Alley and in the suburbs.

- Stephen Schiff

Books Plains singer

by Paul Attanasio

WILL'S BOY. By Wright Morris. Harper & Row. 200 pp. \$11.95.

You'd like to think that maybe his father suspected something when he named the boy "Wright," the familiar suffix meaning "craftsman" — that he knew the boy would become one of the best writers of his generation. What's in a name? To a writer, everything.

After 30 books produced steadily over the course of the last 40 years, including 19 novels of astonishing variety and uniform excellence, it is still almost traditional to open a discussion of Morris's work by lamenting his failure in the marketplace. Even to the most dour and cynical observers of American publishing, Morris is something of a shocker; the man whom critic John W. Aldridge called the best living writer in America remains merely the best American writer hardly anyone has heard of. A legitimate contender for the Nobel Prize (one can't help thinking that if his name were Lubos Morris, and he were an Albanian exile, he would have won it), admired by virtually every major critic in this country, Morris's books have never sold more copies than one would expect from a good first novel.

Consider, for example, Morris's last novel, Plains Song, a finalist in the American Book

Awards (and recently issued as a Penguin paperback). It is a remarkable book, with some of the most sensitive and telling portraits of women ever created by a male American writer (even more remarkable because Morris has sometimes approached his characterizations of women with a sort of impotent hatred), yet it sold a grand total of 9730 copies. By way of comparison, the mawkish and incontinent Sophie's Choice — written by a man of at best comparable stature whose career is of shorter duration — sold over 200,000 copies in hardcover and earned Styron a few extra million in movie and paperback rights.

movie and paperback rights. Morris's latest, a memoir called Will's Boy, restates his claim for recognition. Will's Boy tells the story of Morris's childhood, on the Great Plains and on the road, up to the point in his early 20s when he began his career as a writer. To any of his readers, the details are familiar, the stuff of his childhood having been mined regularly in the fiction. He was born in 1910 in Nebraska, "the navel of America"; his mother died in childbirth and his father was something of a philanderer, so that Morris, like so many American writers (Melville and Whitman come to mind), grew up an orphan. His travels with his father (who seems to have been the model for the W.C. Fields-like characters that recur in the early fiction) took him to Chicago, to California, and across the Southwest. He worked for a time for his uncle, growing wheat in Texas, and at the Chicago YMCA, as an attendant. At a Seventh Day Adventist college in California, he was expelled after seven weeks for organizing a game of basketball, competition being against the principles of the school. He wound up at Pomona College in California, but left without a degree.

Throughout the memoir, Morris demonstrates the qualities that have made his reputation: the absolute authority with which he creates a sense of place (he makes the Great Plains his Yoknapatawpha County), the subtle humor that never descends into satire, the equanimity and careful rhythms of his vernacular prose.

And the sharp eye for characterizing detail. Consider this passage about his Uncle Verne:

He nodded his head to what my father said, but he didn't talk himself. In the pocket of his vest he kept gold coins of all sizes that he liked to try and balance on their edges when we sat at cafe counters. If the counter was flat and smooth he could do it. While my father talked to him about the egg and chicken business Verne would try to balance the coins on the counter. He had a tremor in his head that made it hard for him to sip coffee or light his cigar, but his right hand was so steady he could stand the dime-size gold coin on its edge. I couldn't do it myself. It made me nervous just to

try. It's this habit of noticing everyWills

WRIGHT MORRIS

thing, combined with his absolute sympathy for all kinds of people, that allows Morris to create a galaxy of characters of unparalleled genuineness.

Admittedly, it's hard to understand why Morris wrote a memoir. An interesting and trenchant critic of other writers (he was among the first to spot the promise of the somewhat ignored Robert Stone), Morris's chief critical contribution has been to attack the literature of nostalgia, while calling for a fiction that not

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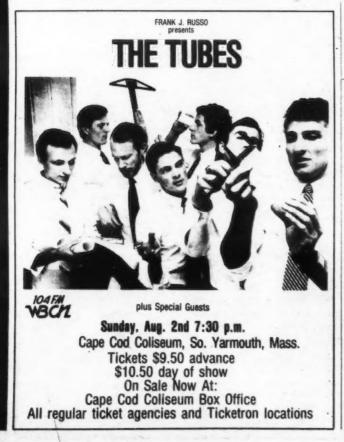
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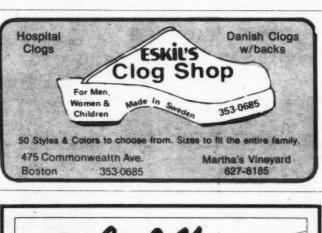
only memorializes the past, but actively re-creates or conceptualizes it. Indeed, the experiences recounted in Will's Boy provide most of the situations and motifs of the novels: the shooting of a hog in Texas, his father's egg business, the picking of Babe Ruth's pocket in a postgame melee (it becomes, in The Field of Vision, Ty Cobb's), the attempt to walk on water. As Morris once told Wayne Booth, "It is what the writer experiences before he knows he is having an experience that is important."

ience that is important." So why, if he has always maintained the superiority of imaginative fiction over the "fiction" of history, has Morris written a memoir, with the implication that these facts now have some verifiable truth? It could be that, by writing something as final as a memoir, Morris is actively calling for the recognition that his work has intrinsically demanded for itself; that he hopes a memoir will do for him what a plane crash did for Hemingway (the long-awaited Nobel followed soon after). To be sure, Morris may have been protected by his neglect, success in America being, paradoxically, the writer's greatest danger. But 40 years, by any standard, is too long; by comparison, Faulkner, as late as he came to fame, seems like Fitzgerald.

And as corny as it may sound, the tragedy is not Morris's but our own. Wright Morris, in a book like The Deep Sleep or In Orbit, has as much or more to say about America, the loss of the frontier and the turn to violence and despair, as Mailer, Styron, Heller, Bellow, Updike, or any of the other writers of his time who rose to greater prominence and greater wealth while he remained largely ignored. The more we need to listen to writers who tell us, not merely how bad things are, but why they are that way, the more Morris languishes unheard. I have only touched on how wonderful this little book is, how full of Morris's gentle sense of absurdity. More than anything, Will's Boy points at his other books, asking that they be read.











Booksellers

of greeting cards and records and a corner for plaques, statuary, and jewelry - items that would once have been considered too close to Roman Catholic tastes for comfort. The proliferation of this Christian version of pop culture has prompted evangelical writer Virginia Stem Owens to charge in a book called The Total Image that where the spirit needs nourishing by dreams and visions, we are substituting the junk food of media hype

The fifth P, not surprisingly, stands for personalities. Like secular culture, evangelical culture is cued to certain media superstars (like Billy Graham) whose books seldom fail to become best-sellers. In recent years, as religious books have become a lucrative market, Christian-celebrity books, like country music, have experienced the "crosshave experienced the phenomenon. Big-name religious writers publish with secular houses, while famous secular role models (or criminals) publish Augustinian confessions with religious houses and go on the celebrity revival circuit. Washington (DC) has produced a number of these latter-day confessors. Both Charles Colson's Born Again and Jimmy Carter's Why Not the Best became all-time best-sellers. (Colson's book is still going strong, as is his sequel, but according to Broadman Press, Carter's book has not been selling for a couple of years.)

The most recent Christian book to emerge from the Watergate era is Leon Jaworski's Crossroads, an account of the Watergate prosecutor's reliance on divine guidance at times of crisis that proved only a modest seller at the convention. Nevertheless, Bill Bright, founder of the Campus Crusade for Christ, announced that the book will be sent to 4000 government leaders. Said Jaworski, "I know of no reason why there should be a big problem with the use of religion in government centers." A local bookstore saleswoman said of the book, "It hasn't generated much interest out here; it takes a Chuck Col-

son for that." Celebrity status, then, no longer guarantees instant success for a Christian book. Sales. of Billy Graham's first book for Word, How To Be Born Again, fell far short of the company's optimistic record first printing of 800,000, and Jerry Falwell's Listen America sold only 20 or 25 thousand copies in hardback. Christians are looking primarily for seemingly disparate qualities in their inspirational literature; pragmatism and prophecy, the sixth and seventh P's. Graham's subsequent book for Word, Till Armageddon, an endtimes jeremiad, has proved a blockbuster, as has Hal Lindsey's new Countdown to Armageddon (for Bantam). Brad Miner of Bantam observed, "We've gone beyond that born-again phase when people were into that exhilarating experience of finding Christ to a recognition that a lifelong commitment involves a thinking through of every aspect of one's life." Consequently, practical books, particularly those about family problems, are now the single best-selling category of Christian books. Family counselor James Dobson has five books currently on the best-seller list. Books about money, too, figure in this practical how-to or 'cope" category

If many of these trends seem confusing or contradictory, it's because the P that Peale wouldn't have considered prevails in the business of Christian literature: paradox. Some evangelicals call for simplicity, others for conspicuous prosperity. Some talk of sweetness and light and dress in bright pastels, while others preach the gloom and doom of Swinburne's pale Galilean. Some march for the Moral Majority, others are wary of it. Perhaps the most accurate P to describe the world of evangelical communications is pluralism.

Nobody's'

Continued from page 4

with How To Beat the High Cost of Living? Kenrick bases his screenplay on three adorable wackos: Dibley (Gabriel Kaplan), a discount-store salesman who experiences frequent bouts of amnesia: Swaboda (Alex Karras), who shares a marriage-counseling practice with his imaginary mother; and Walter (Robert Klein), a travel agent whose personality is a split between Jimmy Cagney and Bette Davis (he was born, we're told, in a theater during a double bill). Sounds promising. But Kenrick's real genius is in establishing the characters' quirks and then making sure these have nothing whatsoever to do with his plot. And what a plot it could power a dozen films of lesser mediocrity. Set in Miami, Nobody's Perfekt tells how these three loonies courageously de-cide to fight City Hall after their car is totaled by a pothole. They plan to steal a US Army cannon, kidnap the mayor, and hold him for ransom until the city comes up with the money for a new car. It's the kind of scheme that makes Topkapi's jewel heist look prac-

Although director Dentist nicely elicits the subtleties in Kenrick's script by filming at a snail's pace, you can tell that he's a novice because he hasn't yet mastered some basic director's terminology. Kaplan, for instance, staggers through the entire film as if he were waiting for someone to shout, "Action!" But Dentist promises to be one of the enfants terribles of the cinema, and his experimentation with jump cutting and hand-held cameras should knock the movie industry off its feet.

Avant-garde techniques aside, there's a secondary reason I'm glad to have seen Nobody's Perfekt: it's enabled me, finally, to tell the difference between Alex Karras and Alex Rocco (who plays a hoodlum in the film). Kar-

ras is the one who looks like a car salesman. Rocco's the one who looks like a used-car salesman. In the suburbs.

- Alan Stern

Avery

Continued from page 4

express surprise. Characters even waddle up the stairs on their buttocks. Avery appears to fracture every known law of science, but the world is always reassembled with his own unassailable logic. Sometimes, incredible speed becomes the cornerstone of the humor. In "Dumbhounded," a wily ex-con is pursued all over the globe by Droopy, a sort of canine Columbo who appears to have in-gested a dozen Quaaludes yet manages to stay one magical step ahead of his foe. In "Bad Luck Blackie," a crafty black cat provides protection for a defenseless kitty by repeatedly crossing the path of a bullying hound the ensuing bad luck arriving in the form of heavy, falling objects. What turns this fairly conventional joke into such a riotously sadistic revel is Avery's nononsense timing. The cat prances by and - bang! - down comes a safe, a piano, an ocean liner.

Avery's talent as a visual gagsmith is augmented by his sly sense of character. There's an understated irony in many of his cartoons - amid such delirious mayhem, his characters seem to wink at you. In "Rock-a-Bye Bear," a small dog is recruited by a hibernating bear to keep his house absolutely silent. Meanwhile, another dog does everything he can to make noise. The pesky prankster is uproarious because of his expression of bland detachment - he's like a philosophy professor shooting off M-80s.

The masterpiece of the bunch, 'Little Rural Riding Hood," also gets its punch from the characters. Here, the Big Bad Wolf a happily horny young hillbilly

who desperately wants to get into the little red drawers of youknow-who. This cartoon was part of a whole Red Hot Riding Hood series, the overt sexual overtones of which caused a bit of a stir during the '50s and still seem mildly shocking today. Avery, though, wasn't just injecting his cartoons with cheap thrills. In this six-and-a-half-minute slapstick epic, the sight gags become a stylized play on the tension between sexual repression and release. When the wolf chases Red Riding Hood around the house, trap doors materialize out of nowhere, popping open and shut with a maniacal clatter. Later, when the wolf pays a visit to his chic, staid Manhattanite cousin, who escorts him to a ritzy club, the country boy gets a look at a big-city beauty and his whole body splits apart with desire. Never has mad, tongue-on-thefloor horniness been so exuberantly celebrated.

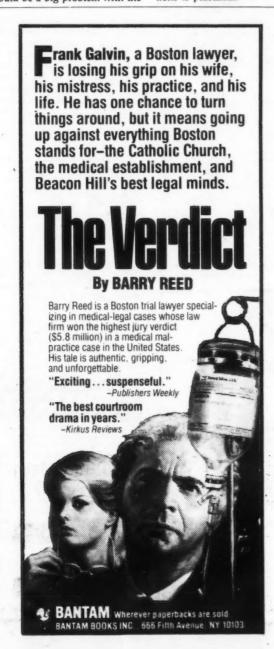
What's finally most satisfying about this show is that it's more than just a series of shorts. Avery's MGM cartoons are all of a piece: together, they make a world where the only sure thing is that nothing is as it seems - reality is stretched, squeezed, and turned inside out. Tex Avery could create such a world because he wasn't just a cartoonist but a visual magician - a sleightof-hand artist with the most astonishing bag of tricks you've ever seen. At Off the Wall.

- Owen Gleiberman

GAS

he most annoying thing about the new slapstick comedy Gas is that it's impossible to decipher the plot. The movie has something to do with a nasty oil baron (Sterling Hayden) and his attempt to create an artificial gasoline shortage. But by the time the picture has rolled into its Climactic Car Chase (which manages, in the space of 10 minutes, to be more grating than the entire last hour of The

Continued on page 12





'Gas'

Continued from page 11

Blues Brothers), everybody and his grandmother is in on the scandal, and you can't tell who's trying to steal what from where.

But even if the story were comprehensible, it wouldn't matter much - most of the movie has nothing to do with gas anyway. Taking his cue from such lowbudget Nashville spin-offs as The Gumball Rally, director Les Rose has tried to stitch a series of loose, freewheeling comic anecdotes into a crazy-quilt. This method can work if you come up with some interesting situations and a few performers with a modicum of charisma. Gas has neither. The actors here are a colorless crew, and their crudely staged bits seem to have been slapped together by someone with a 30-second attention span. The shrill, dumb jokes keep coming at you, like Crazy Eddie commercials, and the characters are such stereotypes that you know everything there is to know about them after they've spoken two

I should probably mention that, aside from Donald Sutherland and Sterling Hayden, another name star, Susan Anspach, shows up as a cheeky television reporter. Also, Peter (Dan's brother) Aykroyd has a few entertaining scenes as a crazed kung-fu fanatic with a yen for his sexy sister. But even the few amusing moments could hardly compensate for the mean-spiritedness gurgling under the surface of this movie. Gas abounds in crude ethnic jokes (at one point, it tries to wring laughs out of a bemused Oriental's saying "Sayonara"). It partakes of '80s-style cynicism - the characters are such crazed moneygrubbers that they don't even appear selfish or obnoxious; they're just zombies, part of a new breed spawned by the era of demolished expectations. Let's hope they can't reproduce. In the suburbs.

- Owen Gleiberman

'Loot'

Continued from page 5

one of the Three Faces of Eve on the book jacket. It's no wonder the playwright had

a jaded view of justice.
"Truscott of the Yard," as the character calls himself, is Sherlock Holmes turned inside out. He represents not supreme deductive reasoning but a travesty thereof: total illogic applied to the law. Part boob and part mono-maniac, he terrorizes criminals and innocents alike - without discovering either the corpse, which at one point he pounds for emphasis, or the money. One is reminded of the detective parody in The Real Inspector Hound — especially when Truscott gives Nurse Fay's murder confession a review worthy of Stoppard's Moon or Birdboot. And he sets the idea of the noble policeman on its head, responding to assertions that the law is impartial or exists to protect ordinary folks with a peevish, "Where do you pick up these slogans? On billboards?" His excuse is that no one else makes sense so why should he?

In the Tufts production no one makes sense, which is fine, but no one except Stern makes much of an impression either. None of the other actors seems so fiercely, offhandedly serious; hence, none is as frighteningly funny. Only Kirsten Giroux, as the breezily corrupt Fay, part gold digger and part gravedigger, comes close. Kenn Watt, as Dennis, the punk who dares turn his fancy from corpses, crime, and "the problems of everyday life" to a "neurotic" notion like marriage, is shifty but pale. And as his partner, Harold, who will stand his mother's body on end but won't undress it, B.P. Gillogly is audaciously corrupt and appropriately boyish but wobbly on his actor's legs. John Valentine, as McLeavy, the play's one honest man which in Orton's warped view qualifies him as a victim, not a hero - isn't much of an actor either, and he spends the play stumbling around in mourning clothes too big for him. But as walking proof that nice guys finish last, he'll do.

Loot is confined at Tufts to a tiny arena which is an odd place for it, intimacy being a quality it lacks. But director Cless has made a small-scale, low-budget circus of the play, with all the furniture on casters and moved around with the same alacrity as the corpse. This is meant, I think, to represent chaos. And everything is put back in its place at the end "to keep up appearances," as Fay says, fondling her rosary beads. It's a prosaic idea, perhaps, but workable. And that is how Orton saw middle-class English life (particularly middle-class Catholic life): as a thin fabric of "appearances" draped over something basically grotesque.

How one wishes, this week in particular, with all England awash in sentiment over the marriage of bony Prince Charles to a kindergarten teacher with a Beatle haircut, that the sun had not set so early on Joe Orton - who might have done to the royal couple what he did to Challenor. But in a bizarre example of death imitating art, the playwright was bludgeoned to death in 1967, at age 34, with only three full-length plays behind him, by his longtime homosexual lover who was threatened by Orton's getting ahead. So much for farce as guerrilla warfare on the Establishment. Instead we're stuck with Alan Ayckbourn.

'Pins'

Continued from page 5.

'One Big Union for Two") as well as the drudgery of the working life ("Chain Store Daisy"). But whereas Berlin was able to turn out such Depression-era standards as "Let's Have Another Cup'of Coffee" and "Supper Time," Rome's tunes - though they work exceedingly well in the show - aren't distinctive enough to have established lives of their own. They are, however, wonderful vehicles for performers, and the Peoples Theater makes the most of them. As the "Chain Store Daisy," Jill Jacobsen piles onto the gusto of Ethel Merman the idiosyncrasies of the young Alice Ghostley; John Minnock is a whirligig of youthful ambition in "When I Grow Up (I Want to Be a G-Man)"; and Connie Dawson's goosy delivery of "Nobody Makes a Pass at Me" is hilarious and touching. Bob Forget's easygoing Louis Schaeffer, president of the ILGWU, forges the show's intimate, folksy tone, while, in the change-of-pace Hollywood orgy number, Kathy Woods gives a gutsy rendition of "Mene Mene Tekel." But the standout performance is by David Vanleesten, who makes memorable the gospel-style history lesson of "Status Quo." The key is restrained power - by holding back, he seems more kinetic than if he had let out all the stops. Of course, in the shoe-box dimensions of the Peoples Theater, restraint is in order. And director June Judson, music director Ardys Flavelle, and choreographer Fateh Azzam do a wizardly job with the tiny space - at times, this Pins and Needles seems big enough to fill the Met Center.

Roach

Continued from page 6

"High Priest," by Cyrille, is a recurring two-bar pattern that sets up the soloists, with the leader filling the gaps in the lengthy theme statements. Cyrille also wrote "Fortified Nucleolus," a more insinuating sample of avant swing whose bluesy theme reflects the influence of Coleman and Charles Mingus. After the pretty John Stubblefield tune "Baby (imaginatively introduced by a cappella theme statements from flugelhorn, then tenor), "Special People," with its taunting, whiplash line, drives the quartet into a fine frenzy.

Maono has a rawer sound than does the Roach quartet, but this lends an attractive immediacy to the ensemble and never gets out of hand. The simultaneous blowing interludes between solos on "Fortified Nucleolus" are just one example of how attuned the players are to each other. Ware, a shrill, charging blower like Odean Pope and many other contemporary tenors, is a more controlled improviser than on previous recordings, and a more interesting one as well. Ted Daniels, despite his own preference for smears and other tonal effects, is economic and sly, and he generally serves as a foil for Ware's heated expansiveness; DeGeronimo is stingy with dazzling effects and long on melody. Cyrille offers model free drumming on the title piece, where his patterns surge and retreat with lithe grace, and he provides just the right shadings on the other tracks. A note in the credits informs us that Cyrille's three compositions were written under a National Endowment grant. Those amused by the notion of federal funding for such seemingly simple tunes might consider the subtleties and value of such fine combo writing, as well as the declining opportunities Cyrille and other artists will face under the Reagan administration's prioritites.

Charli Persip (there used to be an e at the end of his first name) is a drummer who came up in the hard-bop period, which was shaped by the aggressive style of Roach, Art Blakey, and Philly Joe Iones. He has since worked in a variety of combo contexts, from the more subtle demands of trios accompanying singers like Billy Eckstine to the more malleable contours of Archie Shepp's bands, where he has been featured in recent years. From the time of his stint with the 1956-'57 Dizzy Gillespie orchestra, however, Persip's special strength has been in modern big-band drumming, where his large and busy sound is perfect for floating horn sections through the intricacies of postbop music. Roach and Cyrille can shine with quartets, but Persip requires 17 pieces, which he and lead trumpeter Gerry LaFurn have assembled under the

title Superband (Stash).

The Persip/LaFurn orchestra is populated by some memorable and some merely serviceable soloists, like many occasional New York big bands, but it has two distinct virtues. The rhythm section is one of the best to be heard in a large group; Persip drives everything along with sympathetic assistance from bassist Cameron Brown (a consistently impressive performer on recent albums), Gary Dial's more temperate piano, and - in the ensemble's one surprising bit of instrumentation - the mobile tuba of Bob Stewart. When the routine soloists take turns, these four maintain interest with their surging beat. The mix of writing is also an asset. Trumpeters Frank Gordon and Jack Walrath, two of the best soloists, contribute half the material here, with the remainder penned by reliable







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round west

The Hi-Fi Professionals 319 Main St., Mechanics Worcester, MA 01608 Mon.-Frl. 11-9 Sat. 10-5 754-6856 outsiders Gary Anderson, Frank Foster,

and Slide Hampton.

When Superband chooses to work at fast tempos, it soars. Witness Hampton's chart on "Manteca," featuring the at-tractively dour attitude and long lines of Frank Gordon's trumpet; Anderson's 'Meantime," a muscular workout for both the full band and the featured players; and Gordon's modal "Jupiter," which is sprinkled with controlled hysteria. Among the ballads, Jack Walrath's "King Duke" (with more touches of Mingus than of Ellington) is a prize, though the trumpeter's other piece, "On the Road," sounds like an intentionally corny send-up of Maynard Ferguson (no one who wraps up a performance like this by quoting Ornette Coleman's "Ramcan seriously mean all those ersatz Blood, Sweat & Tears blues voicings and strained trumpet pyrotechnics). "Once in a While" is the sole mundane performance, despite resourceful use of flutes and trombones by arranger Frank Foster .trumpeter Chris Albert rarely ignites on a tune that Clifford Brown singed for all time. Co-leader LaFurn is not featured, but Persip gets off two stunning extended solos, earning all the accolades provided by album annotator Max

Lepage

Continued from page 6

Morgan or Hylton. She affects a sunburned, bistro sultriness, closer to Dakar and Paris than to Kingston, that fires the Aretha-like rebukes in "Mercy," orates the stagy "Hit 'n Run Lover" and "Can't Get Enough," and flirts through the suggestive "The Woman in Me" — all with slight stylistic compensation. No disco maestro can know better than Lepage how badly pop success calls for a voice whose grace can negotiate myriad moods and tempos with a single turn - Diana Ross, Smokey Robinson - and Jiani may well have one of those voices. Her uncredited lead on Suzy Q's "Get On Up, Do It Again" (Atlantic/RFC) exults in her non-English sense of cadence, which places words in the order of pure feeling and makes the song go.

Lepage did not produce Suzy Q, but his work embellishes all Jiani's crafts. His suave de bon scores draw, as in Voggue, from past and present, setting up old dreams against Jiani's newsy, flawed voice. We know Lepage intends this tension. Most producers, when confronted with a non-English singer or a voice with blips and flecks of flatness, have made the singer enunciate or else punched his or her vocals up to key. Not Lepage. He calls for more, and magically the ambitious African woman of the world conquers the best thing about America: our

pop music

Jiani feels to the manner born in every situation Lepage and Wilbur place around her. She can sing, without irony, the gender-choosing whimsy of "The Woman in Me" and compel belief: "I could/Be a pilot I could run a show I could/Join the army or the rodeo/When the day is over.../Only the man in you/Can satisfy the woman/In me." This is how Jiani's diction flows, and it also works in slow songs. She murmurs "All the People in the World": "Did you ever look around/And feel/That you could meet all the people/In the world" suddenly you do look around and feel just that. Behind Jiani, a chorus chants, 'Oh! ah! ah! all the people in the world!' And its standard American cadence acts against Jiani's, affirming her theme. Had John Lennon lived he might have felt all the wondrous impossibility Jiani distills from Wilbur's wish lyrics. Jiani is the female disco find of the year - and Denis Lepage found her.

Pointers

Continued from page 7

capped their performance with two new songs from Black and White, the bouncy "Should I Do It" and their loping "What a Surprise," instead of old favorites. That's pretty atypical stage craft from a bunch of eager-to-please popsters. And like the little qualified twists that put Black and White's foursquare pop across, the sisters' onstage ease leads, breaking up their biggest hit, "Fire," for sheer silliness — seemed like a respite for fans within a slick pro's display. This looseness made their constant boasts about their Grammy Award and being "part of the WEA family" sound like the confidence of women who have earned success. The Pointer Sisters' various roles - as girl group with honor, as pop's Great Compromisers between black and white, as women reveling in their own fame converged in their version of "He's So their hit from last autumn and arguably their best song. As they slid into their most seamless fusion of hookiness and soulfulness, Anita Pointer introduced the number as "our second gold single." With the song leaping from the stage with the same force and humor that it does from your radio, it was hard to tell whether the crowd's cheers were for "He's So Shy" or its introduction. Me, I was cheering for both of them.

Lefty

Continued from page 7

points. On "It's Just You" he sings, Please tell me that you want only me/That you're in misery while I'm away," and the words "misery" and "away" become five syllables each. On "Now That You Are Gone," the number of words and syllables in the opening line is completely askew in relation to the rest of the verse, but Lefty breezes through in such conversational style that you hardly

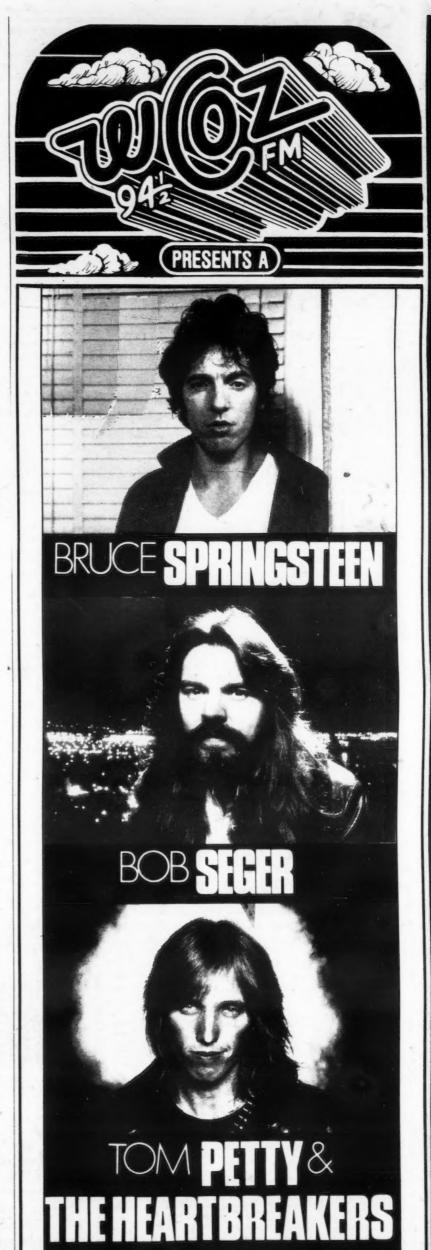
In other words, there was no mistaking Lefty Frizzell for anyone else. His singular style served him especially well in the postwar years, when songs seemed to be written and sung to a particular person. Frizzell's direct, distinctive drawl created an intimacy that gave his listeners all the more reason to identify with

From late 1952 to early 1955, Frizzell didn't land one record on the country charts. The onslaught of rock 'n' roll is usually blamed for his decline, but his personal habits, which were reportedly every bit as reckless as those of Williams, couldn't have helped. In the liner notes to one album, producer Don Law recalls that Lefty was always late for recording ses sions and often never showed at all. He signed so many contracts that to honor them all he would have had to pay out 110 percent of his earnings. He was burdened with increasingly schlocky production and material that emphasized his sentimental side almost exclusively. Instead of joining the Opry, he moved to California and worked on the Town Hall Party out of Compton.

Still, he never dried up entirely. He was there in 1959 with "Long Black Veil" (which went to number six) when the saga-song craze, Nashville's attempt to reach the collegiate folkie market, was peaking. And he kissed the trend off in 1964 when his "Saginaw, Michigan" went to number one. Through most of the '60s he had moderately big country hits, and in 1972, he was elected to the Songwriter's

Hall of Fame In 1952, when he was all of 24 years old, he wrote and sang "I'm an Old Old Man," in which a senior citizen tries to convince a young woman he can still get it up even though he's on the verge of death. Time and loss were themes that obsessed Frizzell throughout his career, which ended in 1975 when at age 47 he died of a cerebral hemorrhage. Ironically, he was just coming back into vogue, largely on the basis of two albums recorded for ABC. His ill health was evident on the records, and it gave them a ghostly aura even before he died, but there were at least two songs as good as anything he'd ever done. "That's the Way Love Goes" was classic Frizzell wistfulness, and "I Never Go Around Mirrors" jolted when you realized that he was talking about himself as he began singing, "I can't stand to see a good man go to waste/One who never combs his hair or shaves his face."

His influence continues to grow. Haggard began his career aping Frizzell so slavishly that it was either eerie or laughable, depending on your point of view, and when Merle recorded his tribute to Jimmie Rodgers, it came out sounding more like a tribute to Lefty's tribute to Jimmie Rodgers. Willie Nelson's To Lefty from Willie repaid some old debts, and you can hear traces of Frizzell in singers as young as Johnny Rodriguez, John Anderson, and even Hank Williams Jr. But right now, Lefty's own Treasures Untold is the best tribute of them all. □



WEEKEND

STARTING FRIDAY, AUGUST 7TH AT 3:00 PM

AND GOING ON ALL WEEKEND LONG

Hot dots

SUNDAY

1:00 (7) Super Memories of the Super Bowl. A look at SB IV — Kansas City Chiefs 23, Minnesota

Vikings 7.

2:00 (38) Baseball ? The Sox vs. the Toronto Blue
Jays? But would they bother even if they could?

6:00 (56) Star Trek, "The Corbomite Maneuver."

8:00 (2) Evening at Pope. John Williams and the
ever-popping summer strainers are joined by soprano Leontyne Price, who will chime in with selections from Verdi's Ernami and with "Un Bel Di
Vedremo" (A Walk in the Cheese Shop) from
Puccini's Mader ma Butterfly.

Vedremo" (A Walk in the Cheese Shop) from Puccini's Madema Butterfly.

8:00 (5) 8.0.8. Titanic (movie). David Janssen stars as John Jacob Astor and Cloris Leachman plays Molly Brown in this 1979 made-for-TV movie about the great ship's deep-sea dive. A recent expedition to the scene reports that White Star's pride and joy is nowhere to be seen.

8:00 (56) San Antonio (movie). A 1945 Western, starring Errol Fiynn and Alexis Smith. Touring singing sensation falls in love with a man with a gun, back before San Antonio became one of the major wine-producing regions of the American

singing sensation falls in love with a man with a gun, back before San Antonio became one of the major wine-producing regions of the American Southwest (you've heard of San Antonio Rose). 9:00 (2) Meaterplece Theatre Favorites: Upstairs, Downstairs: "The Bolter." A day at the hounds, after the fox and all that. After all that, the "Major makes naughty advances to fair Hazel. To be repeated on Friday at 9 p.m. 9:00 (4) St. Ivee (movie). WBZ originally listed a movie called My Undercover Years with the KKK for this slot, but the presumably unintentional punmay have been too much for prime time. In fact, Channel 4 and/or NBC has changed its schedules so much this week and next that frankly we can't keep up. If whatever we list isn't on, what can we say, we're sorry. Charles Bronson stars as a toughguy hired to recapture stolen documents from the wrong hands. Also starring John Houseman, Jacqueline Bisset, and Maximilian Scheil.

10:00 (2) Don't Count the Candles. Photographerturned-lord Anthony Armstrong-Jones put together this 1968 documentary on aging and life in old-age homes. Bill Moyers hosts, and Interviews include chats with Cecil Beaton and Noel Coward.

11:30 (4) Blue Jean Network. Tonight's scheduled performer is Alice Cooper.

11:30 (5) Mutiny on the Bounty (movie). The 1935

11:30 (4) sluce Jean Network. Foright's scheduled performer is Alice Cooper.

11:30 (5) Mutlny on the Bounty (movie). The 1935 version, with Clark Gable, Charles Laughton, Franchot Tone, and Donald Crisp. We think children are confused about the relationship of Captain Bligh to Nelly Bly. Now that we mention it....

MONDAY

8:00 (2) Great Performances: Dance in America: "Clytemnestra." A classic tale of family murder done for love. Performed (lavishly, of course) by the Martha Graham Dance company.
8:00 (38) The 39 Steps (movie). Hitchcock's 1935

Airwaves

SUNDAY

8:00 a.m.-noon (WBCN) Boston Sunday Review Author Victor Lasky discusses his new biography of Henry Ford II and tells about his ongoing friendship with Richard Nixon. Also, a look at single parents who adopt children; a talk about radiation

and whether we should fear it, with Dr. Genevieve Roessler of the University of Florida at Gainesville; a look at heroin use and abuse in Boston; and a discussion of the latest MBTA fare increase with a

9:00 a.m. (WAAF) BBC Rock Hour. A performw.ww w.m. (WAAF) BBC Rock Hour. A performance by Rush.

10:00 e.m. (WBOS) Acoustics. Joan Orr hosts this two-hour show, which features acoustic singer-songwriter material as well as interviews with the musicians.

musicians

Non (WGBH) A Note to You. Northeastern professor Roland Nadeau continues his series with
Leonard Bernstein's Trouble in Tahiti.

190 (WMBR) Musically Speaking. Guest host
Dale Davidson discusses women in film music.

2:00 (WITS) Baseball. The Sox vs. the Toronto
Blue Jays. Word has it that WITS is broadcasting
games based on Strat-o-Matic. a parlor basebali
game played with cards and dice. Trouble is, the
station is using contemporary players. It would
probably be more interesting to raplay some
classic games.

classic games.

2:30 (WCRB) and (WGBH) BSO at Tanglewood
Seiji Ozawa conducts Maxwell Davies's Symphony No. 2 and Beethoven's Piano Concerto No
5, with Alexis Weissenberg.

5:05 (WCRB) Boston Pops. John Williams conducts This Masquerade and other selections, with
George Benson, quitar.

George Benson, guitar. 6:00 (WBUR) NPR Journal. "Crime in America." This series on the increase of violent crime in the US continues; this week it focuses on domestic

violence.

6:30 (WBUR) Taking Readings. Poet Seamus Heaney reads from his work at the Ploughshares benefit, which was held last February.

7:05 (WCRB) Showtime. A performance of Ellington's Sophisticated Ladies, part I.

7:30 (WBUR) Now Nordine. The audio ramblings

of Ken Nordine, pioneer of "word jazz."
8:30 (WCRB) Sunday Evening at the Opera.
Mstislav Rostropovich conducts Tchaikovsky's

Pique Dame, with Vishnevskaya and Gougaloff 9:00 (WAAF) King Blacult Flower Hour. A liver cording of Molly Hatchet. See Fave waves. 9:00 (WBUR) Jazz Alivel Performers include the

Mel Lewis Orchestra, Warne Marsh and Red Mitchell, the Tete Montoliu Trio, and Jane Lamhttcheft, the 1ete Montoliu 17ro, and Jane Lambert. Rescheduled from last week.

9:00 (WROR) Special of the Week. Music and conversation with Melissa Manchester.

10:00-midnight (WBOS) Bloodlines. Peter Simon's reggae show, with music and interviews.

underminight (WBOS) Bloodlines. Peter Sinon's reggae show, with music and interviews. 6:00 (WBCN) Sunday Night Live. Gerry Goodin brings the "Duke of Madness Sunday Somemes Special" into your home, and at 11 p.m., Hovie soundtrack.

movie soundtrack.

10:90 (WGBH) Reading Aloud. Our Mutual Friend.

This reading of Charles Dickens's book continues.

10:90 (WROR) 98% RPM. A review of this week's news. featuring the MBTA fare increase and the

royal wedding
10:30 (WQBH) The Schoenberg Era. "Schoenberg the Man." part II. A look at Schoenberg's relationship with his God, and the religious themes that run through his works. Music includes Ja-

that run through his works. Music includes Ja-cob's Ladder, A Modern Psalm, and his setting of

(WROR) Boston's Other Voice Author

wer Hour. A live re-

transit offici

by Julie White

thriller contains some scenes that will amuse more than thrill after 46 years of imitation and refinement, yet this picture never fails to fascinate new audiences. Robert Donat and Madeleine Carroli star. The original accidental spy yarn.

230 (5) Baseball? More likely a comedy pilot called I Love Her Anyway (the story of a man and his rabid bat) and a movie called The Dove (seriously), a sea saga about a 15-year-old's 30,000-mile sailing adventure.

9:30 (2) Tympani. Innovative new dance by the Laura Dean Dancers.

11:30 (2) Love for Lydla, part I. Episodes from this 12-part adaptation of H.E. Bates's novel of beauty in blossom will air nightly through Friday. The rest later. In the opener, reporter Edward Richardson (Christopher Blake) goes forth to interview the eccentric Aspen family and meets young Lydla A. (Mel Martin).

TUESDAY

7:30 (5) The Muppets. Jim Henson and his boucle babies are joined by guest host Buddy Rich. 8:00 (2) Nova: The Business of Extinction. Another look at how shortsighted money grubbers and their ignorant dupes are eliminating the world's animal populations. To be repeated on Saturday at

animal populations. To be repeated on Saturday at 9 p.m.

8:00 (38) The Lady Vanishes (movie). Channel 38 continues its version of the annual Coolidge Corner Theater's Hitchcock festival with this complex political caricature from 1938, which stars Michael Redgrave and Paul Lukas. Dame May Whitty also appears, and also doesn't.

9:00 (2) Mystery: The Racing Game, part II. Sid and Chico are drawn further into horse-track trickery than they'd imagined possible.

9:00 (7) Seizure: The Story of Kathy Morrie. A based-in-fact drama starring Penelope Miliford as the 22-year-old victim of brain surgery gone wrong. Also starring Leonard Nimoy.

11:30 (2) Love for Lydle, part II. Lydla finds an odd way to express her fondness for Richardson. Midnight (5) The Odess File (movie). Jon Volght and Maximilian Schell star in a 1974 British adaptation of Frederick Forsyth's novel about hunting down undetected Nazis in Germany.

WEDNESDAY

8:00 (2) National Geographic Special: National Parks: Playground or Paradise? Why not both? Because too many people spoil the scenery. This is an old documentary. The Ray Gun people will probably sell off the land to ITT or somebody anyway. How does the Grand Teton Industrial Park arch you?

grab you? 8:00 (7) The Wonderful World of Those Cuckoo, 8:00 (7) The Wonderful World of Those Cuckoo, Crazy Animals. Hey, we were as embarrassed typing that as you were reading it. Somebody's head at the network should roll for coming up with that title, but who would dare execute a six-year-old? Anyway, this is a documentary of sorts rehashing animal show-biz stars over the years — Asta, Rin Tin Tin, Trigger, etc. The film hit theaters about five years ago under the title It's Showtime, which was ingenuous enough.
8:30 (38) Baseball? The Sox vs. the Chicago White Sox? Oh, those wonderful, wacky, cuckoo, crazy infielders.

uality (continued from last week); Neil Armstrong (not the astronaut) tells about his experiences as a

(not the astronaut) tells about his experiences as a gay cabaret performer in Boston.

11:00 (WAAF) Bay State Rock. Jeff Berlin hosts this program, featuring the music of signed and unsigned artists from all over New England.

11:00 (WROR) Black issues. Kenneth Haskins, president of Roxbury Community College, talks about his college's educational, cultural, and economic contributions to the community.

11:30 (WROR) Mass Communications. Ilyas Bhatti, director of the Division of Water Supply for the Department of Environmental Quality Engineering, talks about the current drought and how to conserve water; Pat Quinn, director of Benson's Animal Farm, talks about animal care; and hypnotherapists Randy Mizereck and Laura Canty talk about the usefulness of hypnosis in curing phobias and other demons.

MONDAY

6:30 (WBUR) Behind the News. "Zimbabwe: Independence and the Day After." A discussion of the past US role in this country, quotes from Robert Mugabe, and the example of the Zimbabwean Revolution for contemporary organizing in Africa 6:30 (WGBH) Spider's Web. Otto of the Silver Hand, by Howard Pyle, is presented through Fri-

day.

8:30 (WITS) Baseball. The Sox vs. the Chicago
White Sox. Bobby Thompson fans in the ninth inning of the last playoff game. The Burns go on to
win the series, and make enough money to rebuild
Ebbets Field and stay in Brooklyn another 30

years.

9:00 (WCRB) Battimore Symphony. Sergiu Comissiona conducts Debussy's Prelude a l'Apres-midi d'un Faune, Wieniawski's Violin Concerto No. 2. with Mark Kaplan, and Dvorak's Symphony No. 8.

10:07 (WERE) Mystery Theater. "Honor Among Thieves." An over-the-hill gang of Florida retirees pulls off a bank heist. There's a new mystery each waskday evening.

puls of a bank reist. There's a new mystery each weekday evening.

10:30 (WGBH) Hitch-Hiker's Guide to the Galaxy. In episode 9, Dent and Zafod manage to evade the Vogens, who are out to destroy the last Earthling as part of a galactic power struggle.

11:00 (WGBH) Late Evening Concert. "Sound-scapes." Aleatoriana: Gilbert Trythall's Luxikon-II for synthesizer, and Henry Mollicone's The Face on the Barroom Floor. Mollicone discusses the latter work, which was especially written for performance in bars. That's one way of getting culture to those derelicts.

those derelicts.

Midnight (WITS) Larry King Show. Dr. Leroy
Walters, director of the Center for Bloethics at the
Kennedy Institute, talks about what ethics and
safety standards should be applied to genetic re-

TUESDAY

9:00 (WCRB) Music from Mariboro. Perfor ances of Beethoven's Piano Trios Nos. 5 and ances of Beethoven's Piano Trios Nos. 5 and 7.

Midnight (WITS) Larry King Show. Is it possible to prevent another assassination attempt on the president (and do we want to)? Jack Warner, pubic-information officer for the Secret Service

9:00 (2) Soston Edition. A two-part program in which reporter Janet Wu looks at the effects of Prop 2½. (Anybody out there willing to admit he voted for it? Anybody out there willing to come and pick up our garbage every Tuesday? Let's see some hands.) Once we're all depressed, reporter Deborah Trustman will present a feature on Boston's most colorful plane players.

some hands.) Once we're all depressed, reporter Deborah Trustman will present a feature on Boston's most colorful plano players.

9:00 (7) The Golden Gate Murders (movie). A 1979 made-for-TV movie, starring David Janssen and Susannah York as a police detective and a nun (left to right) who join forces to catch a killer.

9:30 (2) Bright Ughts and Tennis Shoes. A profile of the Boston Youth Theater. and a look at its productions of Peter Pan and Zappenin'. They say the neon lights are bright on Tremont Street.

11:30 (2) Love for Lydia, part III. Edward, Lydia, and the whole gang attend a charity ball.

THURSDAY

8:00 (7) CBS Reports: GM and Poletown. Marlene Sanders reports on General Motors' plan to build a new Cadillac plant in the middle of Detroit. The desperate city wants the auto glant to stay in town, but offering GM land means tearing down a large and longstanding community. A story worth reporting.

and longstanding community. A story worth reporting.
8:00 (38) The Spiral Staircase (movie). A 1946 Hitchcock lookalike by director Robert Slodmak about a mute servant's life in a household that harbors a psychotic killer. Dorothy McGuire, George Brent, and Ethel Barrymore star.
9:00 (2) Say, Brother: An Evening with Webster Lewis in Harmony with Friends. Whatever that means. Enough said that this show features local composer Lewis in concert at Jordan Hall.
9:00 (4) The Secret Wer of Jackie's Girls (movie). A 1980 made-for-TV movie (please don't let this be a pilot) about six women fighter pilots in the RAF. Marlette Hartley stars. Probably needed the money.

money. 11:30 (2) Love for Lydia, part IV. In which Lydia takes an immediate liking to her new-found gay, mad, social whirl of a lifestyle.

FRIDAY

4:90 (7) April Love (movie). Pat Boone and Shirley Jones star. It's for the very young.
8:30 (4) The Silpper and the Rose (movie). Brian Forbes's Cinderella story, and a musical no less. Richard Chamberlain stars as the long-awaited prince; Gemma Craven plays the urchin with fantastic luck. A familiar tale we've all come to dislike over the years, but it gets quite a set-up here.
8:30 (5) The Krypton Factor. They have shows like this in England. We've seen them but have never been able to describe them successfully. Dick Clark hosts this US version. It's a game show. Contestants are given i0 tests, asked to solve puzzles, and also required to do things like run a Marinegrade obstacle course. Men and women both play, and the prize is \$125,000. Very peculiar. British TV also has game shows where contestants have to do things like pedding a filling cabinat across a also has game shows where contestants have to do things like paddling a filing cabinet across a moat using Wonder Bread for paddles. We

9:00 (2) Masterpiece Theatre Favorites: Upstairs, Downstairs: "The Bolter." Repeated from Sunday

WEDNESDAY 7:00 a.m. (WGBH) Morning Pro Musica. Richard Bonynge conducts Verdi's La Traviata, in a new re-

Bonnge conducts Verdi's La Traviata, in a new recording featuring Sutherland, Pavarotti, and Manuariers

cording featuring Sutherland, Pavarotti, and Manuguerra.

4:30 (WGBH) Heartbeat. Host David Freudberg discusses the conditions favorable to healing with author and editor Norman Cousins.

6:30 (WBUR) Undercurrents. "Book Banning: What's Behind this New Wave of Censorship: Jerry Falwell, who else? Discussion with a guest from the Boston Women's Health Book Collective.

8:30 (WITS) Baseball. The Sox vs. the Chicago White Sox. Yaz homers against the Yankees, and the Sox take the 1979 division title. After they piss away the playoffs, the ensuing riots destroy Fenway and six surrounding square blocks, and the team, facing \$60 million in lawsuits, moves to Salem, New Hampshire.

9:00 (WCRB) Cleveland Orchestra. Lorin Mazzel conducts Beethoven's Consecration of the House

conducts Beethoven's Consecration of the House Overture, the Violin Concerto, with Elmar Oliveira,

and the Symphony No. 5.

10:30 (WGBH) Moetly Mozart Feetival. Music of Mozart, and his contemporaries and successors, with performances by the Ax-Kim-Ma Trio.

THURSDAY

3:00 (WITS) Pat Whitley Show. The "Casino Question," discussed by proponent Selectman Claudette Fitzsimmons of Hull and oppohent Representative Mary Jeanette Murray of Cohasset. 7:00 (WDLW) Feature Album. The very best of

Conway Twitty.

7:30 (WITS) Baseball. The Sox vs. the Baltimore Orioles. The Babe Ruth trade falls through, and he stays in Boston. He finishes his career with an EA of 2.81 and distinguishes himself at the plate as well, hitting 150 career homers, more than any

well, hitting 150 career homers, more than any other pitcher.

8:00 (WCRB) GTE Concert Hour. Bruno Maderna conducts Penderecki's Threnody to the Victims of Hiroshima, on the anniversary of the bombing.

8:00 (WRKO) David Brudney Show. Interviews with former governor Michael Dukakis and with Judy Mazel, author of The Beverly Hills Diet.

9:00 (WCRB) New York Philharmonic. Erich Leinsdorf conducts Elgar's Cello Concerto, with Lorne Munroe, and Bruckner's Symphony No. 4.

10:00 (WDLW) Jamboree USA. A performance by Johnny Russall.

10:30 (WILW) Johnny Russell.
10:30 (WQBH) Late Night Concert. "Music Mountain." Rachmael Weinstock, violin, and Artur Balsam, piano, perform various sonatas.
11:00 (WBUR) Boston Spotlight. Features Medium Rare and Semenya McCord.

3:90 (WITS) Pat Whitiey Show. John Wicklein, author of "Electronic Nightmare: the New Communications and Freedom," discusses the new communications systems available and their impact on the public. There's also a talk with Judy.

impact on the public. There's also a talk with Judy Mazel, author of The Beverly Hills Diet.

7:30 (WITS) Baseball. The Sox sx. the Baltimore Orioles. Phil Rizzuto and Joe DiMaggio play saluggi with Ted Turner's head. DiMaggio throws a coffee ball, and Rizzuto, crying foul, tries to buy the umpires, using his house as collateral for a high-interest loan.

8:00 (WGBH) Musical Stage. Documents the music and personalities of the American musical

music and personalities of the recordings. theater, using new and vintage recordings. 9:90 (WCRB) and (WGBH) BSO at Tanglewood sonditions. Reethoven's Triple

10:00 (WDLW) Country Sessions. A performance

by Gene Watson.

11:00 (WGBH) Earplay, "Microcosm." A visit to a
model-builder takes a frightening turn as the
subjects of the models are related to reality. As
opposed to Ed King.

). Kurt Masur conducts Beethoven's Triple certo, with the Beaux Arts Trio, and Symphony

11:30 (2) Love for Lydie, part V. Lydia drags Edward to the village social, where she shocks her small-town neighbors.

SATURDAY

1:00 (56) Horror Island (movie). They were look-ing for buried treasure, but sometimes things don't quite work out. 2:96 (2) Only the Ball Was Whits. Paul Winfield narrates a tribute to the players of the old Negro

narrates a tribute to the players of the old Negro baseball leagues.

2:20 (38) Baseball? The Sox vs. the Baltimore Orioles? Talk about your baseball wrap-ups.

2:30 (2) The Natural History of the Water Closet. A favorite WGBH summer filler, this chronicles the bistory of plumbing

favorité WGBH summer filler, this chronicles the history of plumbing.

230 (58) House of Horrors (movie). When he pulled the guy out of the water, he little suspected he was saving the life of someone as criminally unbalanced as himself.

7:90 (38) United Negro College Fund Telethon. Lou Rawis hosts a fund-raiser featuring Ed McMahon, Natalie Cole, Bill Cosby, and others. Local stuff provided by Tanya Hart, Ken Harrelson, and M.L. Carr.

7:90 (56) Star Trek. "The Conscience of the King."

5:90 (58) Foetlight Parade (movie). James Cagney and Ruby Keeler star in a 1933 show-biz musical.

9:00 (2) Nova: The Business of Extinction. Repeated from Tuesday at 8 p.m. 10:30 (55) Filrtation Walk (movie). Dick Poweil and Ruby Keeler tap their way around West Point.

The 525th line. Not fully awake as of this writing — got up 5 a.m. to tune in the royal wedding. Thank-tully the proceedings proceeded with only the one expected hitch, and the much-anticipated expected hitch, and the much-anticipated politically and demonically motivated loonies let he who will be king and she who will be queen be heroes just for one day. Tube coverage was on the whole yeomanlike, but if Yankee TV commentators feel they have to commentate so much they should do some homework. Tom Brokaw told the world that Louis Mountbatten was Charles's grandfather; Dan Rather claimed that no royal newlyweds had waved from the palace balcony since 1922; Peter Jennings declared that the Prince was never in military service. It's such close attention to detail that sets broadcast journalists apart.

agart.

Meanwhile, back in the States: we received but one qualifying reply to our plea for reader-generated trivial questions. It was, of course, from Ms. Christine Gilmore, who asks, "Where was the Hotel Carlton?" Okay, kids, where was it? And who lodged there? Christine's on vacation, so we weren't able to reach her to find out what prizes she's planned to offer to those of you who answer correctly, but we're sure she'll come up with something nice. Answers, correct and otherwise, should be sent to Clif Garboden, Hot Dots Trivial Contest, the Boston Phoenix, 100 Mass Ave., Boston 02115. Entries must reach our desk by August 10, 1981. Answers will be acknowledged in our issue dated August 18. And let's get some more questions sent in. Posers of questions used will be awarded a pair of Wonder Woman doll boots. Do it today, What of Wonder Woman doll boots. Do it today. What good's a People's Trivial Contest without co-

11:30 (WGBH) Blues After Hours. Features Eddie Taylor, Chicago blues guitarman.

SATURDAY

9:30 a.m. (WBZ-FM) Metro Life. The Phoenix's Dave O'Brian talks about the current state of radio in Boston. Don't quote me, but rumor has it this was taped six weeks ago, so we don't know how current it realiv is.

current it really is. 10:00 a.m. (WWFO) Something About the Women. Features a wide range of music by, for, and about women, with interviews and talk from 11:00 to 11:30

11:30.
2:00 (WCRB) Opera and Oratorio. Jean Doussard conducts Planquette's Les Cloches de Corneville, with Mespie, Stutsmann, and Sinclair.
2:15 (WITS) Baseball. The Sox vs. the Baltimore Orioles. Casey Stengel is drafted and sent to Khe Sanh to replace William Westmoreland. He utters some memorable if ungrammatical epithets, then losses gracefully.

loses gracefully. 3:00 (WGBH) Folk Feetival USA. Highlights of the 1978 Pipestem Folk Festival, with Hedy West, Don

Nest, Ira Mullins, and others.

8:00 (WBUR) Eerpley. "Kolyma." Musiclans in a Soviet prison rehearse a Shostakovich string quartet in preparation for a visit from a high-ranking military officer. If they play well, he'll let them live. Sort of sounds like where I went to school.

8:15 (WROR) Saturday Night Live at the Oldles. Features music by Frankie Valil and the Four Seasons.

Seasons. 8:30 (WCRB) and (WGBH) 880 at Tanglewood (live). John Nelson conducts Barber's Medea: Meditation and Dance of Vengeance, Grieg's Plano Concerto, with Misha Dichter, Faure's Pelleas et Melisande, and Roussel's Bacchus et Ariedtos.

10:00 (WDLW) Live at Gilley's. Features a per-formance by Johnny Paycheck. 10:30 (WGBH) The World of F. Scott Fitzgerald. Dramatizations of The End of an Era and Family in

11:30 (WGBH) Blues After Hours. Features Huey

Midnight (WCOZ) The Rock Years. "1969." Music from Richard Nixon's first year as president, and all the celebrating that it caused, from Washington to Woodstock to Altamont.

Fave waves. Well, not quite. The King Biscuit Flower Hour, the oldest of the syndicated "live on tape" rock radio shows, is back. A few weeks ago, this column reported that the show had been abruptly canceled by WBCN, who had carried it since its inception in 1973. You see, though the Biscuit is produced by a reasonably hip company in New York called DIR Broadcasting, it has been marketed since early this year by ABC Radio. ABC recently picked up Nestie, the same folks who have been making lots of bucks by swindling Third World women and starving their Infants, as a sponsor for the show. "BCN, good people that they are, wanted no part of the deal. Before you could are, wanted no part of the deal. Before you could say "Orlando Letellier," WAAF picked up the show and, the station would like to assume, its audience. Granted, WBCN's move was never destined to shake up corporate boardrooms from coast to coast, but it's nice to see that at least one radio station still gives a shit about the political sensibilities of its audience, and the world outside the Arbitron books. Shame. Remember when rock 'n' roll was supposed to stand for something'

> WAAF 107.3 FM **WDLW 1330 AM** WBCN 104.1 FM WEEI 590 AM WB08 93 FM **WGBH 89.7 FM WBUR 90.9 FM** WITS 1510 AM WBZ 106.7 FM **WMBR 88.1 FM** WCRB 102.5 FM WMFO 91.5 FM WCOZ 94.5 FM WRKO 680 AM

WROR 98.5 FM

7:00 (WMBR) interactions. "An Adventure on Thompson Island in Leadership and Training." A talk with leaders and participants of this weekend

worksnop.

8:00 (WCRB) GTE Concert Hour. The Guarneri Quartet performs Bartok's String Quartet No. 4; Antal Dorati conducts Bartok's Divertimenti for

8:00 (WRKO) David Brudney Show. An interview with Lieutenant Governor Thomas O'Neill. which could be sudney show. An interview with Lieutenant Governor Thomas O'Neill.

8:30 (WITS) Baseball. The Sox vs. the Chicago White Sox. Roger Maris breaks his elbow chasing a fly and is out for the rest of the 1961 season. Mantle makes it through September and hits 64 homers.

methods used to protect the president

8 days a week

edited by Donna Kay Williams

SUNDAY

2

Q: How can you tell which bee is the queen bee? A: She's the one wearing the dowdy hat. (Sorry, but she was the tackiest one at the wedding.) For the real answer to this question and others, make a beeline to the observatory hive at Boston's Museum of Science. Located in the Lyman Library, on the third floor, this glass-walled apiary is filled with busy bees gathering pollen, building honeycombs, and signaling the whereabouts of nectar by doing honey dances. It looks like one hell of a mess, but in reality these bees run a tight ship. The museum is open today from 10 a.m. to 5 p.m. and every other day from 9 a.m. to 5 p.m., except Friday, when it's open till 10.



It's David vs. Goliath time at Jonathan Swift's in a benefit to raise legal fees for Planet Street's head-on "General Hospital" collision with ABC-TV. Seems the network is suing the group for using the show's name without prior permission. Go buy the last few available copies (there were only 2000 pressed) of the single ABC finds so offensive and then check out these crusaders for justice: Face to Face, and the folks of Planet Street themselves. At press time, other local celebs were being rounded up. Drop in at 9 p.m. and do your bit for the cause.

TUESDAY

Tonight, get loose and juiced aboard the Dreamboat, as that stellar interpreter of others' material, Tom Rush, joins forces with Boston's best country kicker, John Lincoln Wright (and the Sourmash Revue), for a rain-or-shine sail through Boston Harbor. This is Rush's only Boston appearance this season, and the setting should be perfect for his folky brand of entertainment. The boat is launched from Long Wharf at 7:30 and 9:30 p.m. Tickets are \$7.50 for the first or second sailing, \$11.50 for both. Call 876-8742 for more information.

WEDNESDAY 5

People who talk to their plants won't want to miss the Boston premiere of The Secret Life of Plants, a documentary collage being shown today and tomorrow at the Coolidge Corner. Not only will you learn about how those short, leafy green things actually have thoughts and, you know, feelings; you'll get to hear the soundtrack of original songs by none other than Stevie Wonder, who gets to perform one number standing in a field of sunflowers. Now that sounds like entertainment. Check film listings (page 16) for times.

THURSDAY 6

The Tam is the scene of an historic blues meeting tonight. Sunnyland Slim almost single-handedly created the two-fisted blues and barrel-house piano style. Hubert Sumlin was Howlin' Wolf's rhythm-guitar player for 25 years. Tonight, for the first time ever, these two veterans are playing together. They're ably backed up by members of Sarah

This week's 8 days was prepared with the assistance of Deborah Frost, Owen Gleiberman, John Hubner, and Milo Miles.



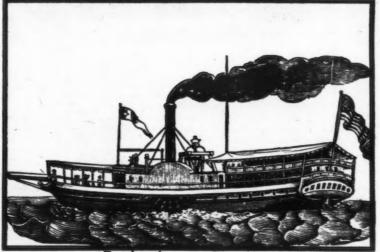
Sunday, August 2: get a buzz on.



Thursday and Sunday, August 9: seven, count 'em, seven



Friday: Petty challenged



Tuesday: dream on, Dreamboat.

Brown's Hipshakes. For ticket information, call 277-0982.

Being Southern, we know a good barbecue when we see one. Being a fancy hotel, the Hyatt seems the last place one would expect to see brisket of beef sizzling over an open pit. But see it you will along with cactus-shaped ice sculptures, Louisiana crawfish, black-eyed peas, and other delights too wonderful to mention on an empty stomach - if you mosey over to the hotel's weekly, Thursdaynight Texas barbecue buffet, from 6 to 10 p.m. in Jonah's on the Terrace. The spread offers more, much more than any one human could be expected to put away as much as you like for \$13.50, \$7 for the little 'uns. Oh, and casual dress or Western attire is welcomed.

Some musicals are just too darned silly to take seriously, and Stanley Donen's Seven Brides for Seven Brothers, showing at the ICA today and Sunday, is one of the most sublimely silly musicals ever made. It's about seven backwoods brothers who abduct wives from a neighboring town, and when these lusty lumberjacks break into slap-happy song and dance, it's high camp. Playing tomorrow and on Sunday is Funny Face (also directed by Donen), a very classy musical in which Fred Astaire plays a very classy fashion photographer modeled on Richard Avedon. Our film specials (page 16) have the show times.

FRIDAY

7

Sure, the show's being staged in Boston's grand cavern, the Garden, but Tom Petty and opener Joe Ely are both at the height of their power in live performance. So, there's a chance, slim but real, that rock 'n' roll instead of spectacle will carry the night. For one thing, Ely is a damned hard act to follow, so Petty has his challenge laid out for him. The show's at 7:30, with tickets going for \$9.50 and \$10.50.

Today, the American Red Cross would like you to take a dive, so to speak. We're referring to the kick-off activities for Swim-A-Cross, a special fund-raising event being held at the MDC Phelan Pool, on the VFW Parkway in West Roxbury. Call 262-1234 for information.

SATURDAY

8

And here we thought he was just another lounge act. We're talking about Gary Casucci, who pounds the ivories each weekend (Thursday through Sunday, 4:30 to 9 p.m.) at the Boston Park Plaza's Lobby Garden Lounge. Wrong! It has come to our attention that Casucci will be appearing at Carnegie Hall — as the featured artist, mind you — on October 7, in a royal benefit performance under the direction of King Constantine of Greece. We've never heard the guy play, but it would seem imperative to check him out while he's in Boston. If you have any questions, call 426-2000.

SUNDAY

9

Get out your fave footwear and make like a tourist. The Sierra Club is holding an Urban Environment Walk today from 1 to 3 p.m., encompassing the area of Government Center, the Waterfront, and Boston Common. But it's not all gawking and picture-taking: there are talks on urban gardens and open space, Boston Common, the Harbor Islands and Waterfront issues, the Boston National Park, and park-land preservation. You also get an "acid-rain tour" to see what the stuff has done to Boston's buildings. Cost: 50 cents. Meet at the National Park Service Visitors' Center, 15 State Street. In case of rain, see acid precipitation in action.

Film listings

These listings are compiled almost a week before theater bookings are final. New shows are often scheduled with little ad-vance notificatioe, and films may rus long-er than noted. Please call the theater before stepping out, and be advised that sneak pre-views are common on Friday and Saturday

Listings on this page cover the time period from Sunday, August 2 to Sunday, August 8.

BOSTON

ALLSTON CINEMA (277-2140) 214 Harvard Ave.

1: Victory: through Thurs., call for times.
II: Under the Rainbow: through Thurs,

call for times.
BEACON HILL I, II & III (723-8110)

1 Beacon St. I: Take this Joh and Shove It: all week, 1:15, 3:30, 5:45, 7:45, 10 II: Stripes: all week, 1, 3:15, 5:30, 8,

III: The Fox and the Hound: all week, 1, 2:45, 4:30, 6:15, 8, 9:45 CHARLES I. II & III (227-1330) 195-A Cambridge St

I: Tarzan, the Ape Man: all week, 1, 3:15, 5:30, 7:45, 10 11: For Your Eyes Only: all week, 1, 3:30, 5:45, 8, 10:15 III: Under the Rainbow: all week, 1, 3:15,

5:30, 7:45, 10 CHERI I. II & III (536-2870) Dalton St. near the Prudential Center I: Endless Love: all week, 1, 3:15, 5:30,

II: Empire Strikes Back: all week, 1, 3:15, 5:30, 7:45, 10
III: Blow Out: all week, 1, 3:15, 5:30,

CINEMA 57 | & II (482-1222) 200 Stuart St. I: Superman II: all week, 12:15, 2:45, 5:10, 7:45, 10:15
II: Raiders of the Lost Ark: all week, 12, 2:15. 4:45. 7:30. 10 EXETER THEATER (536-7067)

Exeter St. at Newbury 8.0.8.: through Thurs., 12:45, 3, 5:15, 7:30, 9:45; Wed. only, no 5:15 or 7:30 NICKELODEON CINEMA (247-2160)

600 Comm. Ave.
I: Call for schedule. II: Cutter's Way: through Tues., 2, 4, 6,

PARIS (267-8181) 841 Boylston

Arthur: all week, 1, 2:45, 4:30, 6:15, 8,

PLALIFY I & II (227-6676) 237 Washington St. I: Victory: all week, 1, 3:15, 5:30, 7:45,

II: Wolfen: all week, 1:15, 3:30, 5:45, SAXON (542-4600)

219 Tremont St.

Escape from New York: all week, 1:15, 3:30, 5:45, 8, 10

BROOKLINE

CHESTNUT HILL I. II. III. IV & V (277-

Rte. 9 at Hammond St. 1: The Empire Strikes Back: all week, 1:45, 4:30, 7:30, 10 II: Blow Out: all week, 1, 3:20, 5:20, 7:45, 10 III: Stripes: all week, 1, 3:20, 5:20, 7:45, 10 IV: Arthur: all week, 1, 3:20, 5:20,

7:45, 10 V: Raiders of the Lost Ark: all week, 1:45, 4:30, 7:20, 10 CINEMA BROOKLINE (566-0007)
The Last Metro: through Thurs., 7, 9:30;
Sun. mat., 4:30 The Four Seasons: starts Fri., 7:15. 9:30; Sun. mat., 5 CIRCLE CINEMA I. II & III (566-4040)

Cleveland Circle l: For Your Eyes Only: through Thurs., 1:45, 4:30, 7:20, 9:55 II: Superman II: through Thurs., 1:30, 4:15, 7:10, 9:50; Sun. only, 12, 2:25, 4:50, 7:10, 9:45

III: Endless Love: through Thurs., 2, 4:40, 7:30, 10 COOLIDGE CORNER (734-2500) 290 Harvard St. I: Singin' in the Rain: through Tues., 7:50; Sun. mat., 4:10

The Wizard of Oz: through Tues., 6,

9:45; Sun. mat., 2:15 A Night at the Opera: Wed., Thurs., 8 A Day at the Races: Wed., Thurs., 6, North by Northwest: Fri., Sat., 7:35; Sat. mat., 3:35

Murder, She Said: Fri., Sat., 6, 10; Sat. mat., 1:55 ille: starts Sun., 7:50; Sun. mat., 3:50 Grand Hotel: starts Sun., 5:45, 9:45; Sun. mat., 1:55 II: Annie Hail: through Tues., 8:25; Sun.

mat., 3:15 an: through Tues., 6:40; Sun. Stardust Memories: through Tues., 5, 10 The Secret Life of Plants: Wed., Thurs., 9:20 a: Fri., Sat., 7:50; Sun. mat.,

The Maltese Falcon: Fri., Sat., 6, 9:50;

Sun. mat., 2:10 Ordinary People: starts Sun., 7:20; Sun. mat., 3 American Gigole: starts Sun., 5:15, 9:35; Sun. mat., 1

CAMBRIDGE

BRATTLE (876-4226) 40 Brattle 5t. near Harvard Square it Came from Outer Space: Sun., 5, 8
The Creature from the Black Lagoon: Sun., 3:30, 6:30, 9:30 Days and Nights in the Forest: Mon.-Wed., 5:45, 9:30 Vivre Sa Vie: Mon.-Wed., 7:55

Citizen Kane: Thurs.-Sun., 5:30, 9:45 Shall We Dance: Thurs.-Sun., 7:40 FRESH POND CINEMA (547-8800) Fresh Pond Shopping Center
I: Cannonball Run: through Thurs., 2, 3:50, 5:35, 7:30, 9:30 II: Dragonslayer: through Thurs., 2, 4:20, 7:15, 9:30
GALERIA CINEMA (661-3737)

5 Boylston Street 5 Boyiston Street Tess: all week. Call for times. HARVARD SQUARE THEATER (864-4580) 1434 Mass. Ave. The King of Hearts: Sun., 12:45, 4:35,

1000 Clowns: Sun., 2:30, 6:20, 10:10 The Last Wave: Mon., 12, 3:55, 7:55 The Man Who Fell to Earth: Mon., 1:50, 5:45, 9:45

Stunt Man: Tues., 2:50, 7:45 Ruling Class: Tues., 12:15, 5:05, 10 The Producars: Wed., 1, 4:30, 8:05 Animal House: Wed., 2:35, 6:05, 9:40 love: Thurs., 12:30, 4:20

Casino Rovale: Thurs., 2:05, 5:55, 9:50 Casamo negate: Trin. 3, 7:15 Coconuts: Fri., 3, 7:15 Horsafeathers: Fri., 12:30, 4:40, 8:55 Duck Soup: Fri., 1:45, 5:55, 10:10 The Maltese Falcon: Sat., 12, 5:55 Trassure of Slerra Madre: Sat., 1:45, 7:45

The Big Sleep: Sat., 3:55, 9:55 Ordinary People: Sun., 3:15, 7:40 Being There: Sun., 1, 5:20, 9:45 OFF THE WALL CINEMA (354-5678) Tex Avery: Cartoon King: all week, 6, 8, 10: Sat., Sun. mat., 4 ON WELLES I. II & III (868-3600)

1001 Mass. Ave. I: Cocktail Meletay: through Tues., 2:05, 4:05, 6:05, 8:05, 10:05 II: I Sent a Letter to My Leve: through Tues., 2, 4, 6, 8, 10

Greta Garbo and Robert Taylor in Camille, at the Coolidge Corner

III: Moscow Does Not Believe in Tears: through Tues., 2, 4:45, 7:30, 10:10 Call for schedule for the rest of the

MIDNIGHT MOVIES

The following theaters screen films Fri. and Sat. at or around midnight. For suburban midnights, see suburban listings.

Exeter Theater: Rocky Horror Picture

Harvard Square: Fri.: Key Largo; Sat., The House of Wax.

Orson Welles: Richard Pryor in Concert; Dawn of the Dead; Sympathy for the

GOOD DEALS

Good deals are subject to change at a moment's notice, so check with the theater before taking off.

Aliston Cinema: \$2 for first show of the

Arlington, Capitol & Regent: \$1.25 Sun.-Thurs., \$1.50 Fri. and Sat. Beiment Studie: \$1.50 at all times Brattle Theater: discount coupons — six admissions for \$15

Cinema Brockline: \$1.75 at all times Cleveland Circle: \$2 for first show Coolidge Corner: \$2.50 for last show of

the night Fresh Pond Cinema: \$1.50 all times Fresh Polia Chlema: \$1.50 an Limbs
Harvard Square: \$2 till 6 p.m. Mon:-Fri.
(except holidays); \$2.50 at midnight;
\$3 after 6 and Sat., Sun., and holidays
Newton Academy: \$2 for first show
Nickelodeae: Discount coupons available — 10 admissions for \$30; first
show Mon.-Sat. \$2.50
Mft ha Walt: \$2.55 Mon. discount coup.

Off the Wall: \$2.25 Mon.: discount coupons available: five admissions for \$12; discount membership available:

\$1 off regular price Orson Welles: \$1.50 with a Welles T-shirt Mon. and Tues.; discount cou-

Publix: \$1.25 all times Somerville — Broadway and Somerville: \$1.25 Sun.-Thurs., \$1.50 Fri. and Sat. West Newton: \$2 for weekend mat.

FILM SPECIALS

CAMBRIDGE CENTER FOR ADULT EDUCATION (547-6789), Blacksmith House, 56 Brattle St., Cambridge, presents Friday Night at the Movies. Aug. 7: "The Graduate," 8 p.m. \$2.

DeCORDOVA MUSEUM (259-8355), Sandy Pond Rd., Lincolin, presents a foreign film series. Aug. 5: "The Tin Drum," preceded by a short.

ESSEX INSTITUTE (744-3390), 132 Essex St., Salem, Aug. 5: "Hullabaloo

sex St., Salem, Aug. 5: "Hullabaloo over Georgia and Bonnie's Pictures," 7 p.m., \$1.50 for adults, \$1 for senior

p.m., \$1.50 for adults, \$1 for senior citizens and children under 15.

HARVARD FILM ARCHIVE (495-3251), Carpenter Center for the Visual Arts, 24 Quincy St., Camb., presents an American comedy film series. Aug. 4:

"Bringing Up Baby." Aug. 6: "His Girl Friday." Both at 8:45 p.m. \$2.

INSTITUTE OF CONTEMPORARY ART (266-5152), 955 Boylston St., Boston, presents Aug. 2: "Three Little Words," 3 p.m. and "An American in Paris," 5 p.m. Aug. 6: "Seven Brides for Seven Brothers," 6 and 8 p.m. (also on Aug. 9 at 3 p.m.). Aug. 7: "Funny Face," 6 and 8 p.m. (also on Aug. 9 at 5 p.m.). \$2.50, \$2 for ICA members.

MASS. COLLEGE OF ART (731-2340), 364

MASS, COLLEGE OF ART (731-2340), 364 Brookline Ave., Boston, Aug. 5: films by Saul Levine screened in room C-9, 8 p.m., \$2 donation.

MCLEAN HOSPITAL (855-2112), 115 Mill St., Belmont, presents an alcoholism film on Aug. 5: "I'll Quit Tomorrow," 7

film on Aug. 5. The doll state of the p.m. Free.

MODERN TIMES CAFE, 134 Hampshire
St., Camb. (354-8371). Aug. 2:
"Foreign Correspondent," Aug. 8 and
9: "The Smallest Show on Earth." Both

at 9 p.m. \$2. STUDIO RED TOP (542-8360), 367 STUDIO RED TOP (542-8360), 367 Boylston St., Boston, presents classic films directed by women. Aug. 6: "Sambizanga," by Sarah Maldorer, 7:30 p.m., \$3. Presented by South Street Film Center. WHERE'S BOSTOM? is shown hourly

each day at 60 State St. (661-2425). Tix \$1.50-\$3. BOSTON PUBLIC LIBRARY (536-5400),

Copley Sq., Boston, presents a Fred Astaire and Ginger Rogers film series. Aug. 3: "Follow the Fleet," 5 and 7 p.m. Free. Also presents a film series on comedy kings. Aug. 5: "Steamboat Bill, Jr.," 3 and 6:30 p.m.

CAMBRIDGE PUBLIC LIBRARY (498-9081), 45 Pearl St., Cambridge. Aug. 4: "Sailor-made Man & Grandma's Boy," 7 p.m. Free.

SOMERVILLE PUBLIC LIBRARY, Highland Ave. and Walnut St. (623-5000). Aug. R.D. Laing's Glasgow short

1001 Mass. Ave., Cambridge 868-3600 Discount Parking Available

A MOVIE PASS to the first 25 people to correctly answer the following (Mon. between 5 & 5:30 at 868-3603, please) What is the name of the real-life little girl who inspired Lewis Carroll to write "Alice in Wonderland"?



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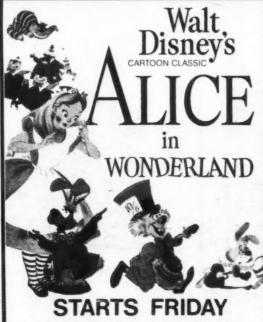
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2:00, 4:45, 7:30, 10:10



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The Klondike Kid & Shanghaid 2:15, 4:00, 5:35, 7:15, 8:50, 10:30



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Michael Blowen, Boston Globe



The wonderfully buoyant and joyously free spirited story of an 18 year old woman's mem orable journey across Europe with her first lover and his best friend amid the tumultuous times of 1968. Directed by Diane Kurys and starring Elise Caron. 2:05, 4:05, 6:05, 8:05, 10:05

The Late Shows: 2 RICHARD PRYOR in Concert (at 12:30). Fri. & Sat., August 7 & 8 at 12 Midnight

Suburban inemas

ARLINGTON, Capitol (648-4340) 204 Mass. Ave.
The Cannonball Run: through Thurs., 7, 9; Sun.

Atlantic City: starts Fri., 7, 9; Sun. mat., 5 ARLINGTON, Regent (643-1197) Medford St

Oragonslayer: through Thurs., 7, 9:05; Sun. mat. 4:45

The Cannonball Run: starts Fri., 7, 9; Sun. mat., 5 BRAINTREE, General I-IV (848-1070) South Shore Plaza

South Store Pazza

1: The Empire Strikes Back: all week, 1, 3:15, 5:25, 7:45, 10

11: For Year Eyes Only: all week, 7:30, 9:40

11: Blow Out: all week, 1, 3:10, 5:15, 7:30, 9:40

11: Elling Strikes Leve: all week, 1, 3:05, 5:10, 7:30, 0:45

BROCKTON, General Five (1-588-5050).

7:15, 9:15 V: Superman II: all week, 1:30, 4:10, 7:15, 9:30 BROCKTON, Sack I-IV (1-963-1010)

Route 27 I: Raiders of the Lost Ark: all week, 1, 3:10, 5:20, 7:30, 9:40 II: Under the Rainbow: all week, 1:10, 3:10, 5:10.

III: Blow Out: all week. 1:15, 3:20, 5:30, 7:40,

IV: Tarzan, the Ape Man: all week, 1:20, 3:25, 5:30, 7:30, 9:35 BURLINGTON. General 1-11 (272-4410)

Route 128, exit 42 I: Tarzan. the Ape Man: all week, 1, 3:10, 5:15,

7:30, 9:40 II: Victory: all week. 1:45, 4:20, 7:20, 9:35 III: Blow Out: 1, 3:20, 5:20, 7:45, 10 **CANTON.** Oriental (828-8924) 636 Washington St Call for features and times

DANVERS, Liberty Tree Mail I and II (599-3122)

Rte. 128, Exit 24 I: Superman II: all week, 1:30, 4:30, 7:30, 10 II: Blow Out: all week, 1:15, 3:20, 5:30, 7:40, 9:50 DANVERS, Sack Cinema City I-VI (593-2100)

Rte. 128, Exit 24

11: Raiders of the Lest Ark: all week, 1, 3:10, 5:20, 7:30, 9:40; Frl., Sat., 11:45 show ii: Under the Rainhew: all week, 1:10, 3:05, 5:10,

II: Under the Rainbow: all week, 1:10, 3:05, 5:10, 7:20, 9:35, Fri., Sat., 11:30 show III: For Your Eyes Only: all week, 1, 3:15, 5:30, 7:45, 10; Fri., Sat., midnight show IV: Wolfen: all week, 1:15, 3:15, 5:15, 7:25, 9:35; Fri., Sat., 11:35 show VI: Endless Leve: all week, 1:10, 3:20, 5:35, 7:45, 9:55; Fri., Sat., 11:55 show VI: The Fox and the Hound: all week, 1:15, 3:10, 5:15, 7:15, 9:15; Fri., Sat., 11:30 show BENHAMI Showcase 8, (326-2100)

DEDHAM, Showcase 8 (326-2100) 950 Providence St.

l: Stripes: all week, 1:10, 3:10, 5:10, 7:25, 9:50
II: The Fex and the Hound: all week, 12:30, 2:45, 7:10, 9:10

Victory: all week, 1:55, 4:50, 7:40, 10 IV; Raiders of the Lost Ark: all week, 12:15, 2:30, 4:45, 7:25, 9:55 V: Tarzan, the Ape Man: all week, 1, 3:05, 5:10,

7:30, 9:45 VI: Under the Rainbow: all week, 1:15, 3:15, 5:15, 7:20, 9:35

VII: Arthur: all week, 1:20, 3:20, 5:15, 7:30, VIII: Superman II: all week, 12, 2:25, 4:45, 7:10,

NATICK, Sack 6 (237-5840)

I: Tarzas, the Ape Man: all week, 1:25, 3:30, 5:30, 7:45, 9:55; Fri., Sat., 11:55 show II: The Fex and the Heand: all week, 1:15, 3:15,

RI: Tabe Pax and the Hound: all Week, 1:15, 3:15, 5:15, 7:15, 9:15

III: Arthur: all week, 1:05, 3:05, 5:05, 7:35, 9:35; Fri., Sat., 11:35 show

IV: Blow Out: all week, 1:10, 3:15, 5:15, 7:30, 9:40; Fri., Sat., 11:45 show

IV: Stripes: all week, 1:20, 3:25, 5:25, 7:45, 9:50; Fri., Sat., 11:55 show

IV: Victory all week, 1:20, 3:20, 7:30, 9:46; Fri., Sat., 11:55 show

VI: Victory: all week, 1, 3:10, 5:20, 7:30, 9:45; Fri., Sat., 11:55 show

NEWTON, Academy (332-2524) 102 Beacon St., Newton Centre I: 8.0.B.: through Thurs., 7:30, 9:40; Sat., Sun. mat., 1, 3, 5:20

11: Tarzas, the Ape Man: through Thurs., 7:15, 9:15; Sun. mat., 1, 3:15, 5:15
NEWTON, West Cinema (964-6060)

1296 Washington St. 1: Brusker Merani: ail week, 7:10, 9:10, except Fri. and Sat., 7:30, 9:40

Fri. and Sat., 7:30, 9:40
III: The Last Metre: all week, Sun.-Thurs., 8:15,
Fri. and Sat., 7:15, 9:45
III: The Elephant Man: through Tues., 7:05, 9:15
The Great Santhal: Wed.-Thurs. Call for times.
The Harder They Come: Fri.-Sat. Call for times.
Rarold and Maude: Sun. Call for times.
PEABODY CINEMA (699-1310)

Stripes: all week, 1, 3:15, 5:20, 7:35, 9:45 II: The Empire Strikes Back: all week, 1, 3:15, 5:25, 7:45, 10

III: Arthur: all week; 1, 3:10, 5:10, 7:30, 9:35 **SAUGUS.** General I-II (321-1345) I: Tarzan. the Ape Man: all week. 1, 3:10, 5:15,

30, 9:40 II: Victory: all week, 1, 3:10, 5:15, 7:30, 9:45 SOMERVILLE, Broadway (625-5316)

81 Broadway
The Canoonball Run: through Thurs., 7, 9
Student Bodies: starts Fri., 7:15, 9
SOMERVILLE. Sack Assembly Square I-VIII (628-

I: Victory: all week, 1:05, 3:15, 5:25, 7:40, 10; Fri., Sat., midnight show II: Blow Out: all week, 1, 3, 5, 7:15, 9:20, Fri., Sat., 11:25 show

Sat., 11:25 show

III: Stripas: all week, 1:30, 3:35, 5:40, 7:50,
9:55; Fri., Sat., midnight show

IV: Tarzas. the Ape Man: all week, 1:10, 3:20,
5:25, 7:50, 10:05; Fri., Sat., midnight show

VI: Raiders of the Lest Ark: all week, 1, 3:10, 5:15,
7:30, 9:45; Fri., Sat., 11:50 show

VI: Under the Rainbow: all week, 1:15, 3:15,
5:15, 7:20, 9:25; Fri., Sat., 11:25 show

VII: Endless Lowe: all week, 1:05, 3:15, 5:25,
7:40, 10; Fri., Sat., midnight show

VIII: Arthur: all week, 1:20, 3:20, 5:20, 7:25,
9:30; Fri., Sat., 11:30 show

SOMERVILLE, Somerville (625-1081)
50 Davis Sq.

Dragenslayer: through Thurs., 7, 9:05; Sun. mat., 4:45

The Cannenball Run: starts Fri., 7, 9; Sun. mat., 5 STONEHAM, General I-II (438–4050) Routes 128 and 28

l: The Cannonball Run: all week, 2, 3:50, 5:35, 7:30, 9:30

7:30, 9:30

WALTHAM, General I-II (890-1064)

477 Winter St.

I: The Connomball Run: all week, Mon.-Fri., 7:30, 9:30: Sat., Sun., 2, 3:50, 5:35, 7:30, 9:30 II: Dragonslayer: all week, Mon.-Fri., 7:15, 9:30; Sat., Sun., 2, 4:20, 7:15, 9:30

WOBURN, Showcase Five (933-5138)
Main St., Middlesex Canal Park
I: The Empire Strikes Back: all week, 1:45, 4:30, 7:20, 9:55

III: Arthur: all week, 1:20, 3:20, 5:10, 7:20, 9:35
III: Raiders of the Lost Ark: all week, 1, 3:10, 5:20, 7:35, 9:55

IV: Superman II: all week, 1:30, 4:15, 7:10, 9:45 V: Stripes: all week, 1, 3, 5, 7:25, 9:45 VI: Endless Leve: all week, 2, 4:40, 7:30, 10

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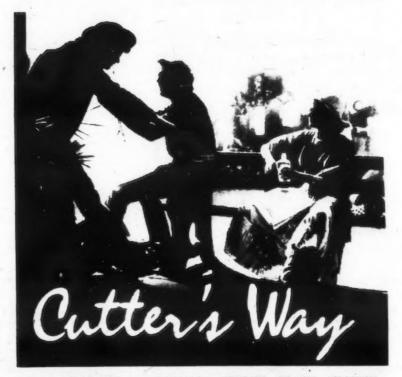
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7 Crown PLS-1 50 watt/channel
power amp (D)\$267 3 Crown DC-300A 155 watt/channel
power amp (D)\$750
1 Crown FM-1 deluxe digital FM tuner(D)\$649
1 Crown OC-150A output controller/ meter system (D)\$250
6 Crown IC-150A preamp (D) \$283
1 Crown D-150A 80 watt/channel
power amp (D)\$479
2 Crown IC-150 preamp (U)\$199
1 Crown PSA-2 300 watt/channel
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2 Cizek 3 2-way speakers (U)(ea) \$22
4 Cizek 2 2-way speakers (D)(ea) \$39
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speaker (D) (ea)	\$306
2 KI H 2 computer-controlled	
speaker (U) (ea)	\$199
4 KLH 3 computer-controlled	
speaker (D) (ea)	\$152
2 KLH 4 2-way speaker, polypropylen	e
woofer (U) (ea)	.\$79
3 Lux 1070 70 watt/ch. receiver (N)	\$489
1 Lux 1120 120 watt/ch. receiver (N)	
2 Lux 3030 30 watt/ch. receiver (N)	
1 Lux C-12 Lab Standard preamp (D)	
1 Lux M-12 Laboratory Standard	
80 watt/ch. power amp (D)	\$525
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1 Lux K-10 cassette deck (FR)	\$283
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noise reduction (U)	\$80
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noise reduction (D)	
2 Phase Linear 4000 preamp (U)	
2 Phase Linear 4000 II preamp (D)	\$135
2 Phase Linear 5000 II tuner (D)	\$303
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5 Phase Linear 3000 II preamp (D)	\$202
5 Fliase Linear 3000 ii preamp (D)	4090



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MOVIES



Film strips

compiled by Owen Gleiberman



MOVIE OF THE WEEK: Eye of the Needle (1981). Donald Sutherland, sporting the English accent he last used on the 1980 Oscar telecast, stars in this adaptation of Ken Fallett's best-selling espionage thriller about a fiendish German spy journeying to Berlin to deliver crucial information about the Normandy Invasion into the hands of Hitler. On the way, he's marooned on a Scottish island and detained by Lucy (Kate Nelligan), the love-starved wife of an embittered cripple. Richard Marquand (who'll be making the next Star Wars installment) directed. Opens Friday, August 7, at the Charles, the Circle, and the Somerville, and in the suburbs.

*AMERICAN GIGOLO (1980). Paul Schrader's film has a cool, streamlined, avant-garde quality that bewitches the eye. In fact, the film is as elegantly dressed as Schrader's beautiful, opaque protagonist, a paid consort (impassively played by Richard Gere) whom Schrader imagines a Dostoevskian hero. Accused of murdering one of his clients. Gere faces a dilemma: he may not be guilty of the crime, but being a gigolo and all, he sure is Guilty. Brought up a strict Calvinist. Schrader may find the existential Caivinist, schrader may find the existential conundrum of a gigolo earth-shaking; most viewers, we suspect, will find it pretty silly especially since Gere's Nietzschean super-tramp is made out to be a superior being on the basis of his good taste in apparel and his knowledge of antiques. Lauren Hutton plays the mannequin Gere falls for. Conlider Corner. Coolidge Corner

**AN AMERICAN IN PARIS (1951). Despite ts accolades (including five Academy Awards, one for Best Picture), Vincente Minnelli's ambitious musical extravaganza is frequently gaudy, strained, and overwrought. It represents the apotheosis of Minnelli's ingenuity: camera tricks, larger-than-life characters, and flamboyant stylizations strain to beef up a thin plot in which Gene Kelly, as an ex-GI artiste, must choose between millionairess Nina Foch and the girl he really loves (cute Leslie's often a hit-or-miss affair (even the fabled helps). baflet sequence is overlong and overly lavish), the film is not without its charms: it's enormously energetic, the music is Gershwin (albeit hopped-up Gershwin), and Kelly's choreography is often quite lovely. *Institute of Contemporary Art.*

lovely. Institute of Contemporary Art.

**ARTHUR (1981). In this frothy romantic farce, the impishly talented Dudley Moore has a luminous, little-boy quality that's enchantingly funny. Unfortunately, the movie itself is a rather routine vehicle powered by one of the oldest boy-meets-girl plots in history. Moore plays Arthur Bach, a generally soused playboy who's spent his entire life sponging off an impossibly huge family fortune. He's soon in love with a poor coffee-shop waitress (Liza Minnelli), but his worldly grandmother will cut off his \$750-million inheritance unless he marries a pretty but dull debutante. The film is thin, predictable screwball, but it's film is thin, predictable screwball, but it's entertaining, mostly because of the vitality of the performers. As Hobson, Arthur's crustily paternal manservant, John Gielgud works miracles with a conventional Jeeves-the-butler role. Paris, Chestnut Hill, Somerville, suburbs.

**BEING THERE (1979). Photographed in rich, deep colors by Caleb Deschanel (*The Black Stallion*), Hal Ashby's film adaptation of Jerzy Kosinski's short novel is the sort of delicate, almost stately jest we expect from European films and almost never see in American ones. Chance, the 50ish hero (the late Peter Sellers), is a feeble-minded orphan who has worked as a gardener in an enclosed townhouse ever since he can remember. All he knows of the world out-side is what he's seen on television. side is what he's seen on television Kosinski's mordant premise is that, in tube-fed America, this utterly vacant soul could be taken for a sage, even a political potentate. Kosinski's jape is resonant, but it's also the movie's only joke: Chance is always overestimated in the same way. Indeed, we'd hardly care about him at all if it weren't for Sellers, whose apparently affectless per-formance is really an interplay of a thousand tiny, fleeting emotions. Harvard

****THE BIG SLEEP (1946). Howard Hawks's witty, evocative film of Raymond Chandler's novel is one of the great films noirs. Its plot was so confusing, even to Hawks and screenwriter William Faulkner, that it launched a new era in detective films. one in which the focus was on the character and behavior of the gumshoe rather than on who done what. Humphrey Bogari plays Philip Marlowe to perfection; Martha Vickers is the naughty nymph; and Lauren Bacall is her "wonderful" sister. Harvard

***BLOW OUT (1981). In harnessing his virtuosity to a sectious theme, Brian De Palma has taken a great leap forward; his new film is a steppingstone to a richer, deeper style. Summoning up shades of Watergate, Chappaquiddick, and the Kennedy assassingtion, this splendidly

designed thriller about a movie sound man (John Travolta) who accidentally records the murder of a front-running presidential candidate makes bold moral claims for the theme of voyeurism that early De Palma's lilms merely toyed with. The film is flawed by some weak expository scenes and a dopy performance by Nancy Allen, but Travolta gives a tough-minded, remarkably sympathetic performance, seen through De Palma's fliding cranging camera, his search Palma's gliding, craning camera, his search for truth becomes a rhapsody, his voyeurism a vestige of lost humanity in an America whose citizens have come to ignore wrongdoing. Cheri, Chestnut Hill, Somerville, suburbs.

**CAMILLE (1936). ★★CAMILLE (1936). The ultimate tear-jerker, this rendition of the Dumas fils romance about a consumptive courtesan is beginning to creak, but it boasts one of Gar-bo's most memorable performances. Robert Taylor's Armand is badly tailored for him, but Henry Daniell makes an energetic villain. Elegantly directed by George Cukor. Coolidge Corner.

****CASABLANCA (1943). One of hollywood's luckiest accidents — it nearly starred Ronald Reagan and Ann Sheridan and was allegedly made without a final shooting script — Casablanca seems never to diminish "as time goes by," perhaps because no other film so perfectly captures its World War II, pre-film noir era. The story is little more than a modest spy meller, albeit with some lovely plot twists ("round up the usual suspects"). But what continues to grip viewers generation after generation is the perfectly modulated pace; whenever it threatens to get tearful, director Michael Curtiz and company turn on the toughness. Humphrey Bogart delivers one of his finest performances as Rick Blaine, at once hardened and idealistic, and Ingrid Bergman undergoes unlikely shifts of sentiment without missing a beat. Coolidge Corner.

Corner.

•CASINO ROYALE (1967). This bloated spoof the James Bond films is a real stinker: lavish, unfunny, shapeless, and dull. Five directors (John Huston, Ken Hughes, Robert Parrish, Joe McGrath, and Val Guest) wasted their variable skills on this one, and so did a plethora of stars, including Peter Sellers. David Niven, Ursula Andress, Jean-Paul Belmondo, Orson Welles, and Deborah Kerr. The only amusing parts are several sequences written by Welles, and Deborah Kerr. The only amusing parts are several sequences written by and starring Woody Allen, who portrays a spineless megalomaniac. Harvard Square.
★★★CITIZEN KANE (1941). Still one of the most astonishing extravaganzas on film, Orson Welles's first picture employs an overwhelming welter of photographic and narrative techniques to relate the tale of Charles Foster Kane, a newspaper magnate and sometime politican (based on William Randolph Hearst) for whom money doesn't mean everything and the mysterious reandoun rearst) for whom money doesn't mean everything and the mysterious "Rosebud" does. From the long mobile takes to the use of sets with ceilings and the *March of Time* newsreel, from the gorgeous crane shots at the opera to the gorgeous craine shots at the opera to the screaming cockatoo in Xanadu, every scene resonates, and the total effect has more life and enthusiasm than any other tilm Hollywood has ever turned out. Welles plays Kane, Gregg Toland photographed superbly (with imaginative depth of field), Bernard Herrman I. Makiewisz, contributed. score, Herman J. Mankiewicz contributed the ambitious screenplay, a young Robert Wise edited, and the manyelous Mercury Theater players Joseph Cotten Moorehead, Everett Sloane, et al. -

launched their careers. Brattle.

**COCONUTS (1929). The first Marx
Brothers feature is stiff and stagy, with a dull
musical subplot that subtracts from the boys' lunacy. Contains the famous "viaduct — why a duck?" exchange. Harvard Square.
CONDOR MAN (1981). The time hardly seems

right for a James Bond parody, considering that the last couple of Bonds have been spoofy, self-referential affairs to begin with. Still, a Bond send-up this is — and by the Walt Disney folks yet. At the very worst, it can't be duller than Casino Royale.



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Goot.
** Middling
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Films without ratings have not been viewed as we go to press. We intend no judgment.

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1981

★★CREATURE FROM THE BLACK LAGOON (1954). One of the most charming and romantic of '50s horror films, shown here in romantic of '50s horror films, shown here in 3-D. An expedition to the Amazon discovers a scaly, man-shaped, amphibious creature (actually, he's kind of cute) who swims on his back through the crystal water, gazing up at Julia Adams as she paddles about on the surface. Much of the acting and dialogue is medicore (at best), but the visuals are entrancing. The woodenheaded cast features Richard Carlson and Richard Denning. Brattle.

Richard Denning. Brattle.

**CUTTER'S WAY (1981). For all its originality and ambition, Ivan Passer's phiegmatic thriller (based on the Newton Thornburg novel Cutter and Bone) about two shell-shocked veterans of the '60s is two shell-shocked veterants of the bos is too flip, funny, and scrumptious-looking to be taken seriously. Set in a beautifully photographed Santa Barbara, the film centers on John Heard as Cutter, a raging Vietnam vet whose lucid, unsentimental vi-Vietnam vet whose lucid, unsentimental sion has alienated his friends and driven his masochistic wife (Lisa Eichhorn) to drink When Cutter's only friend, Bone (James Bridges), becomes implicated in a sex murder he believes was perpetrated by a local oil tycoon, Cutter jumps at the chance local oil tycoon, Cutter jumps at the chance to wreak vengeance on the older, corrupt generation. Passer's subtle direction reflects the dichotomy at the core of the plot: he keeps us unsure of whether we're unraveling a mystery or plunging deeper into Cutter's paranoid web of fantasy. But the acting is maudlin and soft-headed, and the film's attempt to romanticize its characters finally robs them of their complexity. Nickelodeon.

★★A DAY AT THE RACES (1937). The beginning of the Marx Brothers' long downhill slide under Irving Thalberg's guidance at The brothers had made their best movies for Paramount, but these were not always successful; the last and best of them, *Duck Soup*, was a box-office flop. Thalberg took them on and provided their zaniness with romantic subplots and musical underpinnings, and though A Night at the Opera remained a howler nevertheless, its successor, A Day at the Races, flounders a bit under the weight of Allan Jones's singing. Still, there are several riotous sequences, what with Groucho porthe quackish Dr. Hackenbush, Margaret Dumont his hypochondriacal patient, and Chico an insane horse-race tipster. The ingenue is Maureen O'Sullivan. Coolidge Corner.

***DAYS AND NIGHTS IN THE FOREST

(1970). Satyajit Ray's incisive portrait of four dissatisfied young bureaucrats whose vacation in the country outside Calcutta forces each to confront his own nature, with alternately sad and comic results. Beneath Ray's calm but deeply felt film is a portrait of

Ray's calm but deeply felt film is a portrait of the corruption of the Indian middle class by the imperialist arrogance of the British colonialists it has long imitated. Brattle.
★★PRAGONSLAYER (1981). Loosely based on the tale of St. George and the Dragon, this medieval fantasy is less a comic-book myth in the Star Wars vient han a pop civics lesson. Producer Hal Barwood and director Matthew Robbins (the team that

made Corvette Summer) have created a sword-and-sorcery film in which justice and social order are the stuff of legends, and where heroes and villains take a back seat to skeptics, pragmatists, opportunists, and religious fanatics. The film manages a fun, flaky recapitulation of recent social-political history as it tells the story of the youthful dragonslayer Galen (Peter MacNicol), the withy and wise sorcerer Ulrich (Ralph Richardson), and the dragon, Vermithrax Pejorative. Although the special effects are sometimes awesome, this horrifying-looking dragon lacks personality; the film's primary angeal lies in the cock-eved way it. primary appeal lies in the cock-eyed way is balances its elements. Fresh Pond, sub-

***DUCK SOUP (1933). Perhaps the greatest of the Marx Brothers pictures, because beneath the zaniness, one senses because beneam the zaminess, one senses a structured, alarmingly complete vision of an absurd universe. This may also be the best directed of the boys' films: Leo McCarey was at the helm (witness the near-miraculous mirror scene in which Groucho confronts the mystery of his own identity). Groucho plays Rufus T. Firefly, the mad dictator of Freedonia and Harro and Chico. dictator of Freedonia, and Harpo and Chico are feckless spies. *Harvard Square*.

***THE ELEPHANT MAN (1980). This film by Eraserhead's David Lynch tells the true story of John Merrick, an intelligent but terribly deformed sideshow freak of Victorian England. The screenplay, by Lynch, Christopher DeVore, and Eric Bergren, often waxes sentimental, but the movie doesn't shrink from being a horror picture as well. And the tug-of-war it stirs up in us - between revulsion and sympathy morbid curiosity and liberal piety — gives the film a disturbing power. Yet in spite of a heroic performance by John Hurt — who acts eloquently from inside his elaborate elephant-man makeup — and a suprisingly restrained and precise one from Anthony Hopkins, as Merrick's doctor, the film lapses into pathos in the scenes of guttersnipes attacking Merrick, and in the scenes with Anne Bancroft hamming it up as a grante falme of the thester who as a grande dame of the theater befriends the freak. West Newton. Cheri, Chestnut Hill, suburbs.

●ENDLESS LOVE (1981). Working from Scott •ENDLESS LOVE (1981). Working from Scott Spencer's extraordinary novel about a teenage boy consumed by obsessive love, that great swooner Franco Zeffirelli has fashioned one of the most disgraceful adaptations in movie history. The story is about David Axeirod (Martin Hewitt), an idealistic teenager who stakes his life and soul on the ec-static purity of his love for Jade Butterfield (Brooke Shields), the young daughter of a determinedly bohemian couple. But while the book made David's erotic madness seem accessible and even attractive, ness seem accessible and even attractive, Zeffirelli has made a movie that's simply about a sweet, good-looking guy who everybody thinks is crazy. *Endless Love* is like a weepy pop song about misunderstood kids. The true subject of its cool, chic designer love scenes is the fantasy it offers teenagers - the dream of being able to make out in your own bedroom without your parents' barging in and ruining everything.

Cheri, Circle, Sack Somerville, suburbs.

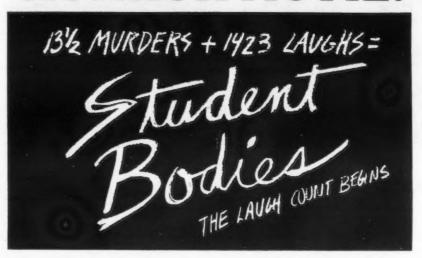
**ESCAPE FROM NEW YORK (1981). In this film by director John Carpenter, the year is 1997, and the entire island of Manhattanhas been converted into a maximum-security prison. When Air Force Once crash-lands include the circle 50 feet walls and the lands inside the city's 50-foot walls, and the President of the United States (Donald Pleasence) is kidnapped, the prison's newest, most dangerous criminal, ex-war

hero Snake Plissken (Kurt Russell), is sent to retrieve him. With a premise that enticing, Escape from New York could hardly be dull, yet Carpenter's attempt to plunder the paranoid image of the Big Apple we all carry around with us is undernourished. Instead of giving us the spectacle of a byzantine alternative society of criminals, Carpenter turns Manhattan into a giant junk heap. The movie is full of action, but it isn't hero Snake Plissken (Kurt Russell), is sent

richly imagined enough to transport you. Saxon.

***FANTASTIC PLANET (1972). Rene Laloux's exhilarating animation about a distant planet populated by two races of people: the giant blue intelligentsia known Continued on page 22

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SOMERVILLE

Continued from page 21

as the Draags and the tiny, primitive, human-esque Oms, who are threatened with extinction. Surreal and captivating, it won the Cannes Special Grand Prize in

★★★FOLLOW THE FLEET (1936). Long withheld from distribution by the composer of its score. Irving Berlin, this is not one of

the greatest Astaire-Rogers dance-fests, but it has its sparkling moments: Ginger does a lovely solo and there's an enchanting pas de deux entitled "Let's Face the Music and Dance." Boston Public Library.

****FOREIGN CORRESPONDENT (1940). One

★★ FOREIGN CORRESPONDENT (1940). One of Hitchcock's fastest-moving films, this one stars Joel McCrea as a reporter caught in a web of intrigue when he tries to track down

a Dutch diplomat kidnaped by the Nazis. The suspense is terrific, and there are marvelous sequences in a Dutch windmill, a crashing airplane (masterfully shot without a cut, even when the sea breaks through the glass of the plane's cockpit), and Westminster Cathedral. Modern Times Cafe.

★FOR YOUR EYES ONLY (1981). This James Bond movie descends beyond the baroque ino a sort of saggy decadence — and its star, Roger Moore, sags with it. Moore's 007 is no longer an arch charmer but a limp, harried old biddy who seems severed from every drive and passion. And it's not just Moore but the entire Bond series that shows its age. For Your Eyes Only is a terribly down-to-earth Bond movie: the villain, a latter-day Greek tycoon, has none of the usual demonic greed; the gadgets are mundane; and Carole Bouquet, as Bond's girl, looks rather unhappy about the whole thing. She and Moore both act as if they'd never dream of actually touching each other. Charles, Circle, suburbs.

★★THE FOX AND THE HOUND (1981). Over

★★THE FOX AND THE HOUND (1981). Over five years and \$10 million in the making, this eagerly awaited first film from the newly trained "younger generation" of Disney animators is something of a disappointment. These new arisists haven't really come up with innovative styles or methods of animating; though Fox is visually pleasing, its style is basically a workmanlike rehash of the pulsating Technicolor style of the Disney films of the '30s, '40s, and '50s. The story itself is a simple, maudlin fable about the friendship of two creatures who were born to be enemies, and the film is bereft of the idiosyncratic characters that made earlier Disney films such comic delights. Still, kids will probably enjoy it; the Disney studios still put out a serviceable product. Beacon Hill, suburbs.

put out a serviceable product. Beacon Hill, suburbs.

★★FUNNY FACE (1957). Fred Astaire is a fashion photographer modeled on Richard Avedon and Audrey Hepburn is his rags-to-riches model in this classy Stanley Donen movie with a score by George Gershwin. The songs and dances are wonderful and beautifully integrated into the story, but there's a good deal of joky middle-brow anti-intellectualism directed at a bohemian existentialist philosopher who turns out to be a sex fiend trying to seduce poor Audrey— was Sartre a horny beatnik? The cinematography is lovely and Avedon himself designed the excellent fashion-photography sequences. Institute of Contemporary Art.

G

***GRAND HOTEL (1932). Prime kitsch.

Edmund Goulding's version of the silly Vicki Baum novel about a plush Berlin hotel full of fascinating people's pawmed all the fine-kettle-of-fish movies from Stagecoach to Ship of Fools to The Towering Inferno. If you expect wit, grace, and intelligence, forget it, but the film possesses extraordinary chemistry, what with Greta Garbo ("I vant to be alone") as a fired ballerina; John Barrymore in top form as her crooked nobleman lover; a young, very sexy Joan Crawford as an ambitious secretary; weepy Lionel Barrymore as a dying man; and Wallace Beery as a flinty businessman. Coolidge Corner.

H

***THE HARDER THEY COME (1973).
Jimmy Clift tries for that pie in the sky above
Shantytown, but he's got many rivers to
cross. This is the de rigueur reggae picture,
and its music is enthralling even when its
visual and narrative styles are not. West
Newton.

HEAVY METAL (1981). Inspired by the stories and lushly beautiful graphics of Heavy Metal magazine, a monthly comic book aimed at "mature" sci-fi fans, this new feature-length animation ventures into futuristic New York, deep space, and, of course, Beyond, for a series of druggy adventures, all of them dominated by the Lochar — Evil incarnated in a glowing green sphere. Directed by Gerald Potterton, the movie was worked on by over a thousand artists, animators, and technicians. If it's anything like the magazine, it promises to be sleek, sexy, and not altogether comprehensible, and it's got one thing you won't find on the printed page: music to live up to its title, including numbers by Blue Oyster Cult, Journey, and Black Sabbath (yes, folks, they're still around). Pl Alley, suburbs.

****HORSEFEATHERS (1932). Groucho plays the new president of Huxley College, who must put together a crackerjack football team for a game with arch-rival Darwin U. The opening "I'm Against It" number, in which Groucho prances on a desk before a roomful of dumbstruck deans, is a classic. S.J. Perelman worked on the script, and Norman McLeod directed. Harvard Square.

on the script, and Norman McLeod directed. Harvard Square.
★★HOUSE OF WAX (1953). A hoary Vincent Price vehicle being reissued in its full 3D splendor. That's right, you get a pair of weird spectacles at the ticket window and a headache before the first hour has passed. a remake of Mystery of the Wax Museum the film casts Price as a vengeful maniac who rebuilds a burni-down wax museum using human victims instead of wax

replicas. Directed by the ingenious Andre de Toth, it features Carolyn Jones, Phyllis Kiru, Paul Cavanagh, and a young actor named Charles Buchinsi who later changed his last name to Bronson. Harvard Square.

★IT CAME FROM OUTER SPACE (1953). Richard Carlson saves us from the fiendish visitors, who are living inside a mountain and are taking over all our souls. But he can't save this sci-fi soporific. In 3-D; Ray Bradbury had something to do with the script. Brattle.

AJUST A GIGOLO (1981). In his first screen outing following The Man Who Fell to Earth, David Bowie has already fallen prey to typecasting. As Paul, an ex-lieutenant in the Prussian army who arrives in Weimar Berlin after World War I, he's still playing an androgynous, "waxy-skinned child-man whom everyone else tries to corrupt. No doubt, Bowie's misadventures with the denizens of "divinely decadent" Berlin are supposed to appear sordid and outrageous. But director David Hemmings turns Kim Novak, Marlene Dietrich, and ohers into a crew of kinky automatons, and the film's harsh, glibly demented tone grates quickly. It's deadpan camp— and, all in all, a thoroughgoing drag. Orson

K

***KENTUCKY FRIED MOVIE (1977). This is a rarity — a blackout-style spoof of movies and TV that's really funny. The handiwork of a Los Angeles theater troupe (some of whose members went on to make Airplanel), this hit-or-miss compendium of media gags works by tampooning the form of various movies and TV shows as well as the content and by bringing back such tried-and-true devices as the sight gag and the comic build-up, gimmicks all but lost amid the myriad Monty Python and Putney Swope imitations of the early '70s. The acting is terrific, too, because all the characters, fished by the hundreds from the LA talent pool, are natural-born caricatures: porn queens are luscious, muscle-men hulking, news commentators blandily handsome, and karate champs able to leap tall buildings in a single bound. Tasteless and flat at times, but all in all, good fun. Orson Welles.

Orson Welles.

★★KEY LARGO (1948). John Huston's workmanlike film of Maxwell Anderson's play about gangsters terrorizing a Key West hotel during a hurricane veers dangerously close to being a message movie but it's saved by bravura performances: Humphrey Bogart as the ex-soldier examining the nature of courage, Lauren Bacall as the girl examining the nature of Bogle, Lionel Barrymore as her relentlessly lovable father, and, in the film's best portrayal, Edward G. Robinson as the most malignant of the bad guys. Claire Trevor won an Oscar for her performance as Robinson's harddrinking moll. Harvard Square.

M

****MALTESE FALCON (1941). John Huston's first film, and perhaps his best, is the quintessential detective film noir and the finest of the five versions (counting spoofs) of the Dashiell Hammett novel. Huston wrote the dark, acerbic screenplay and directed with style and an unerring pace. Humphrey Bogart, as Sam Spade, turned in one of his finest performances, the first to introduce the arsenal of tough-but-sentimental characteristics that made "Bogie" an imperishable screen persona. Almost equally exciting are the masterful portrayals by Sydney Greenstreet, Peter Lorre, Mary Astor, and Elisha Cooke, the gallery of rogues searching for the black statuette that may be worth millions. Coolidge Corner, Harvard Square.

****MANHATTAN (1979). Woody Allen's comic wail, a harsh but very funny meditation on what it means to be a moral man in an amoral age. Photographed by Gordon Willis in lustrous black-and-white, Allen's New York is a beauty with a heart of stone; he may adore it, but it's also his "metaphor for the decay of contemporary culture." Allen's-Isaac Davis, a 42-year-old TV writer, finds himself the subject of a gossip book by his lesbian ex-wife (Meryl Streep); suffers through a love affair with a trendy, high-strung literary critic (Diane Keaton in her best performance to date); and tries to ease himself in and out of a relationship with 17-year-old Mariel Hemingway — in the end, he linds his own hypocrisy staring him in the face. Manhattan is not as exhilarating as 1977's Annie Hall and, finally, not as good, but it's more probing, more controlled. The pleasure we get from it is that of Continued on page 24





at These Selected Theatres

MILTON..... Movie House

NATICK Cinema
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OF THE NEEDLE

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BRAINTREE SOUTH SHORE PLAZA 848-1070 SHOWCASE WOBURN 933-5330 RT. 128 NEAR 93

DANVERS 593-2100 EXIT 24 OFF RT. 128 Continued from page 23 a new intimacy with an old friend. Coolidge

Corner.
MOSCOW DOES NOT BELIEVE IN TEARS
(1980). Vladimir Menshov's Oscar-winning
film traces 20 yéars in the life of a provincial
young woman (Vera Alentova) who
emigrates to Moscow in 1958, has a
daughter, is abandoned by her live-in lover,

becomes the director of a large chemical products plant, and finally finds enduring companionship with a simple, loving prole (Alexei Batalov). The film has been hailed for its frank, revealing portrait of life in contemporary Moscow, and for its examinations of the single-versus-married quandary. In fact, it may be the closest the Soviet Union has come to producing a

romantic comedy on the order of An Unmarried Woman. With Irina Muravyova and Raisa Ryazanova. Orson Welles. **MURDER, SHE SAID (1962). The first and

and Haisa Hyazanova. Orson Welles.

**MURDER, SHE SAID (1962). The first and best of the Miss Marple mysteries, starring Margaret Rutherford. Agatha Christie's oldmaid detective, a fanatical reader of thrillers, witnesses a killing on the train while returning to her village home, and sets off in

•hot pursuit of the murderer. The character and the material are fresh and deftly treated, and the story is a good mystery to boot. With Arthur Kennedy and James Robertson Justice. Directed by George Pollock. Coolidge Corner.

N

"brooke shields..is sizzling in her most shocking role." --people magazine



endlesslove

PolyGram Pictures presents a keith barish-dyson lovell production a film by franco zeffirelli brooke shields martin hewitt endless love

shirley knight don murray richard kiley penelope milford beatrice straight based on the book by scott spencer screenplay by judith rascoe executive producer keith barish produced by dyson lovell directed by franco zeffirelli

PolyGram Pictures A Universal Release

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have guessed that this hilarious college farce would spawn an entire sub-genre of anarchic gross-out comedies (remember Gorp?)? Still, Animal House remains the original — and the best of them. John Landis's direction keeps the gags popping, the actors (John Vernon, Tim Matheson, and, of course, John Belushi) perform with a naughty vitality that's irresistible, and in sequences like the toga party, the movie becomes an exhilarating tribute to the madness and silliness of rock 'n' roll. Harvard Square.

***NATIONAL LAMPOON'S ANIMAL HOUSE (1978). When it first came out, who could have guessed that this hilarious college

Mickelodeon.

★★★ NIGHT AT THE OPERA (1935). Though
saddled with frothy romantic interludes
(featuring Kitty Carlisle and the impossibly
fey Allan Jones) and a bland musical score
(which includes the exquisitely awful "Cosi
Cosa"), the first of the Marx Brothers' MGM
films contains some of their all-time great
sequences. Among them are the celebrated
state-room scene, and the final dismantling
of // Trovatore, which may be the
quintessential comedic assault on Western
civilization. As usual, Margaret Dumont
winds up on the short end of every joke.

Coolidge Corner.

★★★NORTH BY NORTHWEST (1959). One
of the very best Hitchcock films and

****MORTH BY NORTHWEST (1959). One of the very best Hitchcock films and perhaps his most enjoyable, with a woolly, eccentrically plotted Ernest Lehman script, superb performances, and flamboyant color photography by Robert Burks. The movie sums up Hitchcock's American period and is the director's clearest homage to his adopted home, moving from New York to South Dakota and highlighting such locales as the United Nations building, Mount Rushmore, and that wide-open Illinois cornfield in which Cary Grant — an ad exec mistaken for a spy — flees a cropduster dusting "where there ain't no crops." Coolidge Corner.

P

**THE PRODUCERS (1967). Writer-director Mel Brooks may be funniest in his least polished, most uneven film. The story of a daffy crew of down-and-outs who decide to grossly oversell their egregious musical, let the thing flop and then take the money and run, the picture explodes when the show, Springtime for Hitler, catches on. Zero Mostel and Gene Wilder are the schemers, Dick Shawn lends his flair as a rock star with very weird rhythm, and Kenneth Mars resembles a rejuvenated Sid Caesar in the role of a gung-ho Nazi who becomes the

The comedy hit of the summer— That's the fact...Jack! "THE FUNNIEST FILM OF THE EARLY SUMMER." —Michael Blowen, BOSTON GLOBE I WANTYOU FOR U.S.ARMY STRIPES *HAROLD RAMIS ** WARREN OATES **

★ P.J. SOLES ★ JOHN CANDY ★
MUSIC BY ELMER BERNSTEIN SCREENPLAY BY LEN BLUM &

DAN GOLDBERG AND HAROLD RAMIS
PRODUCED BY IVAN REITMAN AND DAN GOLDBERG
DIRECTED BY IVAN REITMAN

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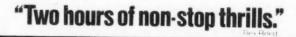
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toast of Broadway. Unfortunately, the film is not aging well; as its outrageousness fades, its continuately, he continuately the second its sentimentality becomes more pronounced. Harvard Square.

THE SECRET LIFE OF PLANTS (1980). The Boston premiere of a movie that's at once a Stevie Wonder musical and a serious docu-mentary on the metaphysics of plant con-sciousness. If the film is anything like the lyrics to the Wonder album, be prepared to snap on your space believe. snap on your space helme

SEVEN BRIDES FOR SEVEN BROTHERS *SEVEN BRIDIES FOR SEVEN BROTHERS
(1954). This romantic backwoods musical
about a lusty band of brothers who abduct
wives from a nearby town is, for the most
part, a delicious piece of high camp. The
seven brothers are all played by broadshouldered slabs of beefcake clad in lumberjack regalia; when they break into song
and dance it's like watching a chorus of
Arnold Schwarzeneggers turned happy-golucky dips. At the same time, the dance
numbers (choreographed by Michael Kidd) numbers (choreographed by Michael Kidd) are often quite exhilarating, and there are some lovely songs by Johnny Mercer and Saul Chaplin. Howard Keel and Jane Powell are the gloppy romantic leads. Stanley Donen directed. *Institute of Con*temporary Art.

temporary Art.

****SHALL WE DANCE? (1937). One of
the great Fred Astaire/Ginger Rogers
films directed gracefully by Mark Sandrich and scored by George and Ira
Gershwin. Fred portrays a ballet dancer
named Petrov who books passage on an
ocean liner to be near Ginger, a musical
comedy star. When everyone assumes
they're married, they decide that they had
better get married in order to get divorced
so they can prove they're not married. The
songs and dances are more logical: Fred
and Ginger roller-skating to "Let's Call the
Whole Thing Off," Fred tap-dancing in time
to the ship's machinery and the song "Slap to the ship's machinery and the song "Slap That Bass," and, in the title number. Fred whirling with a chorus line of girls wearing Ginger masks. Brattle.

****SINGIN' IN THE RAIN (1953). The directorial team of Stanley Donen and Gene Kelly, the screenwriting of Adolph Green and Betty Comden, the songs of Nacio Herb Brown and Arthur Freed, and the acting of Kelly, Debbie Reynolds, Donald O'Connor, and Jean Hagen combined to make what is probably, with *The Band Wagon*, the finest musical of the '50s — and one of the best ever, its background of Hollywood at the beginning of the cound are make for a liver. ever.Its background of Hollywood at the beginning of the sound era makes for a liverly plot, but the film hardly needs it with such extraordinary numbers as O'Connor's 'Make 'em Laugh' 'our de force and the haunting ballet between Kelly and Cyd Charisse to "Broadway Rhythm." A film whose sly exuberance will convince even the most hardened musical-haters. Coolidge Corner.

**THE SMALLEST SHOW ON EARTH (1957). An affectionate if not terribly with British comedy about two newlyweds (Bill Travers and Virginia McKenna) who inherit an archaic movie theater and its eccentric staff (Peter Sellers and Margaret Rutherford). Sellers and Rutherford do their best to spice up a less-than-inspired script. Basil Dearden directed. *Modern Times Cate*. **S.0.B. (1981). Blake Edwards's acerbic

farce about the new, conglomerate-owned Hollywood has plenty of nasty, funny energy, yet the movie is freewheeling and stodgy at the same time. Telling the story of Felix Farmer (Richard Mulligan), a successful producer who tries to salvage his first flop by recutting it into a \$40-million his inst hop by recutting into a such million sex epic, Edwards can't come up with anything outrageous enough to match his naughty-boy mood. During the first hour, as Felix Farmer wanders about his Malibu mansion trying to kill himself, and friends and vultures gather, the movie bubbles with mad, sexy chaos — the comedy of obliviousness. But when Felix actually goes about getting his dirty movie of the ground by unveiling, onscreen, the breasts of his pristine star (Julie Andrews) — and wife — Edwards's premise seems strangely wrong-headed and naive. In the end, S.O.B. is less a savage satire than a sentimental paean to the solidarity of a battered Hollywood nobility. With William Holden, Robert Pres-ton, Robert Vaughn, and Robert Webber. Exeter, Academy

STEAMBOAT BILL, JR. (1928). A sur-*STEAMBOAT BILL, JR. (1928). A sur-real, balletic and, of course, very funny Buster Keaton film that ranks among his greatest. This time, Buster is a spoiled, dilettantish student who comes home to his crusty old father's (Ernest Torrence) Mississippi riverboat and falls for Marion Byron, the lovely daughter of Dad's bitter rival, the owner of a newer boat. It's basically a rites-of-passage film, with Keaton findtornado sequence with houses and trees collapsing and flying away while Keaton, imperturbable as always, dances alone amidst it all. Boston Public Library.

***THE STUNT MAN (1980). Richard Rush, who worked nine years to get this picture made, has called upon everything he ever learned about keeping and an audience — jumping. The Stunt Man is fast, clever, and exhilarating; it feels as if every second of running time, every scrap of film, had been crammed with ertainment value. Telling the story fleeing criminal, Cameron (Steve Railsback), who is roped into service as the Halisback), who is roped into service as the star's stunt double in a World War I picture being shot on location, Rush constructs an intricate, metaphorical wind-up toy of a movie that never bogs down or takes itself too seriously. Peter O'Toole, crowing joyfulby is the all-seeing, megalomaniac director, swooping down from the heavens — and into the frame — astride his winged camera crane. Barbara Hershey, as the film star Cameron falls for, is the picture's only weak link: she lacks the patina of glamor, the aura of ambiguity the role requires. Harvard

**SYMPATHY FOR THE DEVIL (1968). Jean-Luc Godard referred to this film, originally titled One Plus One, as his last "bourgeois" work. It juxtaposes documentary footage of the Rolling Stones in the studio, building their sone "Symposity for the Double" with the control of the Rolling Stones in the studio, building their song "Sympathy for the Devil," with in-terviews with "Eve Democracy" (Anne Continued on page 26

July 30-August 12

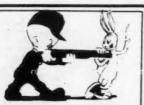
Tex Avery: **Cartoon King**

"Tex Avery perfected the art of the gag cartoon...not content to stretch reality for comic effect; he turns it inside out. upside down and into a fourth dimension that leaves one breathless."

-Leonard Maltin, "Of Mice and Magic"

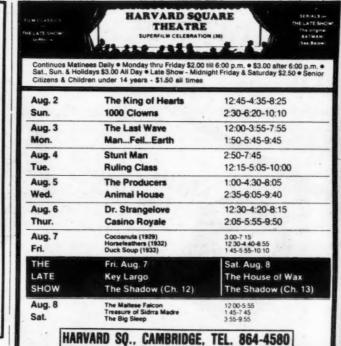
Tex Avery's outrageous brand of zany humor changed the course of animation history as he led first Warner Brothers, and later MCM, in surpassing the Disney standard

Complete shows: 6, 8, 10 pm; plus Sat-Sun at 4 pm

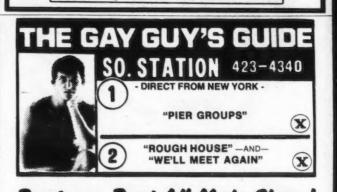


At Warner's he created or co-created Bugs Bunny, Daffy Duck, and Porky Pig. while his work at MCM includes the <u>best</u> cartoons every made! We've picked 11 of his finest, including: A Wild Hare (1940), Daffy **Duck in Hollywood** (1938), King Size Canary (1947), Little Rural Riding Hood (1949), Who Killed Who (1943) & More!

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Continued from page 25

Wiazemsky), speeches by advocates of black power, and some wild revolutionary doings on a beach. Godard was upset when the film's British producers turned it into an homage to the Rolling Stones by adding a final scene in which the Stones successfully recorded the final version of "Sympathy for the Devil"; the song's completion did not gibe with his notion of an infinitely evolving Marxist dialectic. Unfortunately, the film is better in every way with the British addition, since the Stones segments have an internal power and coherence that seem to mock Godard's political intentions and beg for their own resolution. A fascinating failure. Orson Welfes

1

TAKE THIS JOB AND SHOVE IT (1981). A comedy about everyone's favorite subject: beer. Set in a brewery in Dubque, lowa (where it was shot), the movie chronicles the laborers' struggies to improve working conditions after the company is purchased by a profit-hungry conglomerate. Robert Hays (last seen camping it up in Airplane) is the star. He's aided by Art Carney, Eddie Albert, and Martin Mull, who seems to have a knack for being featured in the worst movies ever made (remember FM?). Directed by Gus Trikonis. Beacon Hill.

Directed by Gus Trikonis. Beacon Hill.

**A THOUSAND CLOWNS (1965). Herb
Gardner's strenuously wacky tale of an offbeat father fighting to retain custody of his
smart-alecky but lovable son is swimming
in sentiment, and Fred Coe's version plays
down the laughs and plays up the tears. But
Jason Robards's performance beats the
bathos, as do Barbara Harris's socialworker-turned-girlffiend, Barry Gordon's
know-it-all kid, and especially Martin
Balsam's Oscar-winning turn as Robards's
successful but haunted brother. Harvard
Square.

Square.

**THREE LITTLE WORDS (1950). A weirdly
enjoyable mediocre musical with Fred
Astaire and Red Skelton portraying
songwriters Bert Kalmar and Harry Ruby.
There are some good tunes (by K&R,
naturally), and though there's not much of
interest in the standard success-story plot,
much of the dialogue is unexpectedly witty
and charming. The cast includes Arlene
Dahl and Debble Reynolds, and, best of all,
Vera-Ellen, who has the sort of '50s-style
wiles that have virtually vanished from the
planet. Jack Cummings directed. Institute
of Contemporary Art.

of Contemporary Art.

★★★THE TREASURE OF THE SIERRA

MADRE (1948). One of the few message films that manages to transcend the genre, this tale of three hard-bitten prospectors consumed by suspicion and greed as they search for gold skillfully evokes the harsh, hostile realities of the Mexican wilderness as it peers into the souls of its rugged but (at bottom) frail characters. Humphrey Bogart gives one of his very finest performances, and he is almost matched by Walter Huston's Oscar-winning portrayal of a good-humored old-timer. His son, John Huston, directed with a superb feel for the nature of men in extreme circumstances. Harvard Square.

U

UNDER THE RAINBOW (1981). A rather baldly exploitative slapstick comedy, based loosely on what happened when MGM assembled all, its resident little people for The Wizard of Oz. Chevy Chase and Carrie Fisher star as a secret-service agent and a talent coordinator, respectively, who are recruited to chaperone a small colony of midgets at the Culver Hotel. The movie also features the Laurence Olivier of midgets, Billy Barly. Steve Rash directed. Charles, Allston, Somerville, suburbs.

V

****VIVRE SA VIE (1962). This series of tableaux depicting a Parisian salesgirt's descent into the world of prostitution is one of Jean-Luc Godard's most penetrating character studies. Introducing several innovative narrative techniques to tell the story of Nana (Anna Karina) and her encounters with assorted customers, police, and pimps, Godard gives the intrinsically romantic conception of a whore who sells her body but retains her soul his usual cool and distanced treatment. The result is a starkly memorable vision of contemporary life, made all the more fascinating by the ironies of the director's putting his own wife — Karina — through such a sordid scenario. Brattle.

V

*****THE WIZARD 0F 0Z (1939). One of the screen's greatest fantasies, and if you haven't seen it in its original brighter-than-life color, you don't know what a wonderful whiz of a movie it is. At first MGM wanted Fox's Shirley Temple for the film, and Louis B. Mayer even agreed to trade Clark Gable and Jean Harlow to Darryl Zanuck in order to get her. But when Harlow died the deal was scotched, and Mayer decided to use the relatively unknown 15-year-old Judy Garland. Thus are legends born, with the considerable aid of Harold Arlen's songs, Victor Fleming's direction, and outstanding ensemble acting by Ray Bolger, Margaret Hamilton, Jack Haley, Bert Lahr, and, as the Munchkins, the Major Doyle Midgets. Coolidge Corner.

Coolidge Corner.
WOLFEN (1981). Based on a best-seller by Whittey Streiber, this New York-set sci-florror story concerns a pack of super-intelligent, super-vicious alien beings who psych people out and then rip up their throats. Albert Finney stars as the police detective who leads New York's finest and a team of top-flight psychologists in their battle against the murderous flends, who, according to promotional material, "kill people, but not without reason." Directed by Michael Wadleigh, whose only other film was the great concert documentary Woodstock. See "Trailers." Pl Alley, sub-urbs.

Play by play

CAMELOT. Richard Harris, King Arthur in the film version of Lerner and Loewe's medieval musical, does it live-in-person. At the Metropolitan Center, 268 Tremont Street, Boston (542-3600), August 6 through 30. Curtain is at 8 p.m. Thursday, through Sunday (August 9) with day through Sunday (August 9), with matinees at 2 p.m. on Saturday and at 3 p.m. on Sunday (August 9). Tix \$8-\$24.50.

THE DRAGON. This outdoor production THE DRAGON. This outdoor production of a Russian fable about a shall fown that's given its leadership to a ridiculous dragon is directed by former Reality Theater honcho Steve Wangh. Presented by Present Stage, Northampton (413-586-586), through August 9. Curtain is at 8 p.m. Thursday through Sunday. Tix \$4.50-\$5; \$3.50-\$4.25 for children and seniors.

dren and seniors.

THE FLYING KARAMAZOV BROTHERS. A froupe performing "juggling and cheap theatrics" (and winning a 1980 Obie Award for it!) temporarily takes over the Trinity Square Repertory Company, 201 Washington Street, Providence, Rhode Island (401-351-4242), August 7 through 30. Curtain is at 7 and 10 p.m. on Friday, at 5 and 9 p.m. on Saturday, and at 2 and 8 p.m. on Sunday (August 9). Tix \$8-\$11.

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM. Director Stephen Drewes and cast do justice to the vaudebrews and cast do justice to the vaude-ville farce Larry Gelbart and Burt Sheve-love ripped off from Plautus, while Julie Soloway's lackfuster orchestra gives Ste-phen Sondheim's innocuous score little better than it deserves. More often than not, a funny thing — though not a melodic one. At the Publick Theater, Herter Park, 1175 Soldiers Field Road, All-ston (262-3163). Curtain is at 8 p.m. Sun-day (August 2). Tix \$5; \$2 for seniors and

THE GARDEN PARTY. A "comic tale of THE GANDEN PARTY. A "Comic tale of murder and well-mannered mayhem in the Old South" by Michael DeQuattro kicks off the Second Annual "Best of Boston" Playwrights' Festival at the Nucleo Eclettico, 216 Hanover Street, Boston (742-7445), through August 8. Curtain is at 8 p.m. Thursday through Saturday. Tix \$5. day. Tix \$5.
HENRY IV, PART ONE. Faistaff and

Prince Hal fight the War of the Roses and Hal's dad in an open-air production by the Open Door Theater in the Kettlebowl, Pinebank Park, Jamaica Plain (524-3118), August 5 through September 5. Curtain is at 8 p.m. Wednesday through Saturday. Tix \$4-\$5; \$1 for seniors and Jamaica Plain residents.

iors and Jamaica Plain residents.

INSIDE THE STORY OF OUR LIVES. A
new play based on the book by Mark
Strand, adapted by Jane Hubbard. At
the Nucleo Eclettico, 37 Clark Street,
Boston (742-7445), through August 8.
Curtain is at 8:30 p.m. Wednesday
through Saturday. Tix \$5.

LEAP OF FAITH. Straight from San Francisco comes Linda Thornburg's new play
about lesbians, to be presented in the
Mayflower Room of the Provincetown

about lesbians, to be presented in the Mayflower Room of the Provincetown Inn, 1 Commercial Street, Provincetown (487-9500), through September 7. Call for performance schedule and ticket

LOOT. A coffin full of money and a corpse standing on its head in a closet are just two of the props in Joe Orton's iconoclastic farce. At the Tufts Arena Theater, Talbot Avenue, Medford (623-3880), through August 8. Curtain is at 8:15 p.m. Tuesday through Saturday. Tix \$5; \$4 for students and seniors. (See review in this issue)

\$5; \$4 for students and seniors. (See review in this issue.)

MIME ON TAP. An hour-long mime cabaret act featuring pieces that highlight Boston's tourist attractions and city life. Presented by the Boston Mime Theater at the Great Hall, Quincy Market, Boston (266-8244), through August 21. Curtain is at 7 and 9 p.m. on Thursday and Friday. Tix \$3.

NOBODY'S BUSINESS IF I DO! James Plumb and Allen Collier are effectively decadent in the deliberately sleazy renditions of Brecht/Weill tunes that make up the second act, but you've got to sit through their confusing and unfunny impersonations of American screen stars to get there. At the Fan Club, 77 Warrenton Street, Boston (357-5050), through Au-gust. Curtain is at 9 p.m. on Wednesday. Tix \$4. PINS AND NEEDLES. Harold Rome's

gently satiric revue, originally written for and performed by members of the Inter-national Ladies Garment Workers Union

(in 1937), is re-created at the Peoples Theater, 1253 Cambridge Street, Cambridge (354-2915), through August 23, in repertory with *The Rainmaker*. Curtain is at 8 p.m. Wednesday through Saturday, and at 6 p.m. on Sunday (August 9). Tix \$5-\$6; \$1 for seniors and children under 12 (See review in this lessue). w in this issue.)

THE RAINMAKER. N. Richard Nash's '50s romance of the drought-ridden Midwest is a soap opera with stock characters, but the Peoples Theater ensemble ters, but the Peoples Theater ensemble perform it as if it mattered a lot. Since they also keep the stage door open, the play's more convincing if it doesn't rain. At the Peoples Theater, 1253 Cambridge Street, Cambridge (354-2915), through August 30, in repertory with Pins and Needles. Curtain is at 6 p.m. on Sunday (August 2).

day (August 2).

THE REUNION. Staged reading of a new play by Mike Daly. At the Nucleo Eclettico, 216 Hanover Street, Boston (742-

tico, 216 Hanover Street, Boston (742-7445), Curtain, is at 2 p.m. on Sunday (August 2). Tix \$1.50.

A SAFE PLACE. Carol K. Mack's play, winner of the 1976 Stanley Drama Award, is being sponsored by the Kennedy Center as part of a series of new American plays (1976?) and may later be presented there. It's about what happens when parents surroughs their depotates. plays (1976?) and may later be presented there. It's about what happens when parents surrender their daughters to a posh New England boarding school. Dum-de-dum-dum. At the Berkshire Theater Festival, Stockbridge (413-298-5576), August 4 through 16. Curtain is at 8:30 p.m. Wednesday through Friday; at 5 and 9 p.m. on Saturday; at 7:30 p.m. on Sunday (August 9); with a 2 p.m. matinee on Thursday. Tix \$5.95-\$17.95.

SAND CASTLES. Betsy Palmer stars in the world premiere of Carol Sheldon's exploration of the relationship of an older woman in love with a younger man. Here's to you, Mrs. Robinson. At the North Shore Music Theater, Beverly (922-9500), August 3 through 8. Curtain is at 8 p.m. Monday through Saturday, with 2 p.m. matinees Wednesday and Saturday. Tix \$6-\$11.

THE SCARLET LETTER. A stage adaptation of Hawthorne's novel in his own home town, presented by the Salem Theater Ensemble at the Old Town Hall, Derby Square, Salem, through August 28. Curtain is at 8 p.m. on Wednesday and Friday. Tix \$5; \$3.50 for children and seniors.

SCOOTER THOMAS MAKES IT TO THE TOP OF THE WORLD. Peter Parnell's

sensitive comedy about growing up and apart in its first fully-staged rendition, after considerable acclaim for workshop productions since 1979. At the Inman Square Alley Theater, 1348 Cambridge Street, Cambridge (492-9567), August 6 through September 5. Curtain is at 8 p.m. Thursday through Saturday, and at 3 p.m. on Sunday (August 9). Tix \$5; \$4 for students and seniors.

students and seniors.

SLAP HAPPY. Its origins in street theareactions to the action of the state of the

TALLEY'S FOLLY. Lanford Wilson's charmingly sentimental comedy is the second play of a trilogy set in his Missouri hometown. The first, Fitth of July, currently on Broadway, is a sort of American Cherry Orchard. This one, as old-fashioned as its 1944 setting, does not aspire to be a whole orchard; its yield is modest but sweet. And so is the Next Move production, featuring Michael Anania's wonderful arc of a Victorian boathouse, as well as Raiph Pochoda and Geraldine Librandi as the unlikely, middle-aged pair over whose complex and Geraldine Librardi as the unikely, middle-aged pair over whose complex detenses love finally creeps — like ivy over the peeling latticework of the set. At the Next Move Theater, 1 Boylston Place, Boston (423-5572), through August 15. Curtain is at 8 p.m. Tuesday through Friday and at 6:30 and 9:30 p.m. on Saturdov. Tit 20 50 811 50 100. Tix \$9.50-\$11.50

urday. Tix \$9.50-\$11.50.

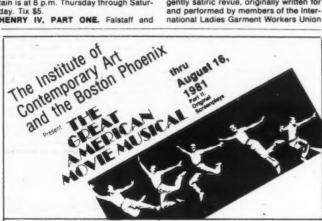
TONIGHT WE IMPROVISE. Pirandello's treatment of the conflict between illusion and reality, adapted to feature improvisations on the theme of decaying American culture. Presented by the Harvard Summer Theater Ensemble in the Loeb Experimental Theater, 64 Brattle Street, Cambridge (864-2630), through August 9. Curtain is at 8 p.m. Wednesday through Sunday. Tix \$3.50; \$2 for students.

dents.

TWELFTH NIGHT. Not Bob and Carol and Ted and Alice, but Orsino, Olivia, Viola, and Sebastian are the mix-and-match couples in one of Shakespeare's

the Publick Theater, Herter Park, 1175 Soldiers Field Road, Aliston (254-2205), August 8 through September 6. Curtain is at 8 p.m. on Saturday and Sunday (August 9). Tix \$5; \$2 for students and





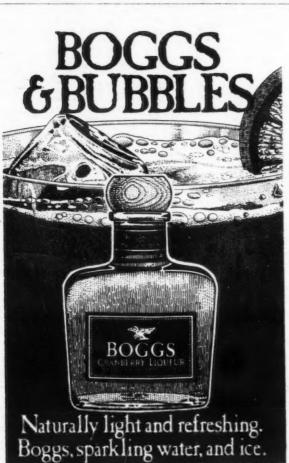
August 2 THRÉE LITTLE WORDS (1950) Fred Astaire, Vera-Ellen, Red Ske AN AMERICAN IN PARIS (1951)

Gene Kelly, Leslie Caron Admission \$2.50, \$2.00 ICA members \$3.50, \$3.00 ICA members for Sunday Double Feature

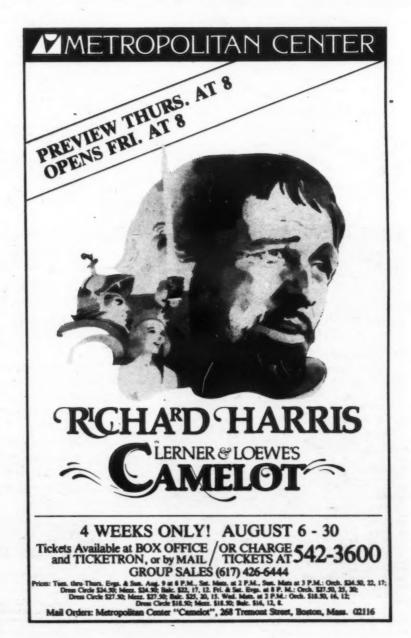
Thursday, Augst 6, 6:00, 8:00 pm SEVEN BRIDES FOR

SEVEN BROTHERS (1954) Jane Powell, Howard Keel, Julie New Friday, August 7, 6:00, 8:00 pm Sunday, August 9, 5:00 pm FUNNY FACE (1957)

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(NO COVER, NO MINIMUM)



LIVE ENTERTAINMENT

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LIVE ENTERTAINMENT

PRUDENTIAL CENTER

Huntington Ave. Side (Arcade Level) 247-0500













Off the recor

THIS WEEK

***Mick Fleetwood, THE VISITOR (RCA). Sort of a recorded travelogue of Fleetwood Mac's drummer and his friends (bassist/singer George Hawkins, guitarist Todd Sharp, reborn guitarist Peter Greenbaum, and ringer George Harrison) visiting Ghana. Fortunately, Mick Fleetwood uses this opportunity for reflection and self-assessment — frequent pastimes of travelers. The Visitor's tracks are a bit disjointed: it sounds like a tracks are a bit disjointed; it sounds like a cross between a Nonesuch Explorer record and a winning soft-rock album. For his part, Fleetwood shapes the rock numbers according to his taste and the history of his band, even though he wrote none of them. Hawkins's "Cassiopeia Surrender" slyly updates the tantalizing but-slightly-bullshit ballads Fleetwood Mac did before Christine McVie joined "Rattlesnake Shake," an early Mac boogie-blues written by Greenbaum when he was just Green, gets a fancy, muscular reworking; and though Greenbaum's voice is shot, he's still a viper on guitar. As for the Ghana-based cuts, the untermon ones come in well below say uptempo ones come in well below, say Fela Anikulapo Kuti's excitement level. On the other hand, "Amelle" has the cross-cultural appeal of folk-music

purity.

*****Gloria Gaynor, I KINDA LIKE ME
(Polydor). Gloria Gaynor has been trying to sustain her momentum ever since
"I Will Survive" established her as a
disco-crossover queen in 1978. This time
she keeps the ball rolling by dumping the
complacency of her last couple albums
and celebrating her rolls in pon busic. Inand celebrating her role in pop music. Instead of singing higher than her music and in front of it, she teases confidently in the plush middle and liquorous low of her range; she'll surrender a song's peaks to horns and strings, and give its drive to her rhythm section. In "Let's Mend What's Been Broken," Gaynor lets producers McFadden and Whitehead (Gamble and Huff proteges) put down a sturdy Philly strut. She indulges her subtler inflections — the surprise sharn note the flections - the surprise sharp note, the nections — the surprise snarp note, the snicker and the crying quiver — against the thrust of "I Can Stand the Pain," arranged as an optimistic Philip hymn. Now Gaynor's emotional-battle tales pertain to her accomplishments, her stardom; she exploits the rise and fall and return of

Spirits file rise and tail and return of Gloria Gaynor as the history of disco, and it reads just fine.

*REO Speedwagon, HI-INFIDELITY (Epic). For a decade before Hi-Infidelity, the 1981 platinum success story, REO Speedwagon was slinging heavy barband hash in the Midwest and, eventual ity, nationally. That's why the band's style is already familiar. Despite some per-sonnel turbulence, Alan, Bruce, Kevin, Gary, and Neal have remained commitday, and weal have femaned committed to each other and have learned to boogle better over the years — a process of knocking off the high spots to fill in the low ones, mainly. That's how the band kept hanging on. Hi-Intidelity, is the most romantically sensitized record REO has ever put out. The standout cuts are acoustically centered, with the melody way out front. Vocalist Kevin seems to be identifying with the woman of his dreams instead of clobbering her over the head with a power-chord cluster - whether it's telling the tough guys to get lost or accepting other men in her life ("Keep on Loving You"). Although REO has learned a trick or two from the Eagles — the ooh-and-ah harmonies, the punching in of acceptance. cents - and tries to write character sketches and third-person scenes, it's not quite as clever or as glib as the Big Birds. REO sticks to the speed limit and avoids the fast lane. That's how this heavy-metal bridesmaid finally caught national stardom's bouquet.

**Roomful of Blues, HOT LITTLE

MAMA (Blue Flame). Apart from planist Al Copley and drummer John Ross, Roomful of Blues is wandering in the Hoomful of blues is wandering in the wilderness without original singer/guitar-ist Duke Robillard. The punchy, heartfelt tracks like "Something To Remember You By" and "Sufferin' Mind" are still horn-section blues deep as any white band has done them. But the Duke Ellington covers, in particular, are painful trivializations. The undercurrent of parody in "Caravan," for example, is broadly brought out, without the redeeming fantasy and subtle menace of the original. Presumably, Hot Little Mama the original. Presumably, For Little Mama is a transitional album, meant to give Roomful of Blues time to regroup; but there's a hang-dog disappointment underlying it, the kind journeymen musicians develop effect one for

sicians develop after one too many rounds of hard luck. rounds of hard luck.

**\$ho-hulf, TONITE (Malaco). ShoNuff's Tonite illustrates the confused
state of Southern soul. Half the selections reflect the region's tradition of
country-flavored heart-throb ballads. while the other half embrace the mixture of New York strut and Memphis horn flavorings favored by old hands like the Bar-Kays. Producers Jim Veal and Joe Shamwell make this stylistic split so programed they almost erode this snappy gramed they aimost erode this snappy eight-piece band's personality. On the credit side, both "Let's Love" and "What Am I Gonna Do" feature the flowing arrangements, switching moods, and vocal tension that characterized the great cal tension that characterized the great work of the now almost-forgotten Soul Children. Sho-Nuff's singer, Lyn Chambers, strains his voice trying to maintain some dignity yet still sound agitated on "What Am I Gonna Do" — his approach falls somewhere between the resigned blues singer and the freedom-questing soul man. On the debit side, "Tonite" soul man. On the debit side, "Tonite" boasts a wonderfully swaggering rhythm section, but the vocals lack punch, and "Dancin' Funn" could be a humorous takeoff on party people if it didn't plod. Perhaps Chambers and company have chosen to wait until the war between New York strut and Southern soul is over before taking sides, but they're retarding their progress in *Tonite*'s effort to re-

PREVIOUS

****Artur Schnabel, Malcolm Sar-gent, the London Symphony and Lon-don Philharmonic Orchestras, BEE-THOVEN: THE FIVE PIANO CONCER-TOS, POLONAISE IN C, AND "AN-DANTE FAVORI" (Arabesque). These recordings from the '30s, Schnabel's first complete series, are no less than the supreme set of the Beethoven Concertos restored to the catalogue after a long-absence, and in better sound than on any previous LP version. The substantial bonuses are two unissued Schnabel treasures from 1938 (first made available treasures) able recently, in inferior sound, by the Bruno Walter Society). Four stars are an

understatement. (Lloyd Schwartz)
***City Thrille, CITY THRILLS (StarRhythm). During the four years City
Thrills (nes Thrills) have been on the Boston scene, their show has progressed form fumbling punk outrage to a mixture of girl-group romance and Ramones-ish assault. This Star-Rhythm release is aimed at getting the balance down on a record. For guitarists Sean McDonough and Johnny Angel the solution is riffs sharp, memorable figures repeated with a rowdy fanaticism — and bass player Merle Allin and drummer Mike Collins still play with a war-club intensity. Singer Barb Kitson has been cutting the mustard a long time — the boys had to catch up. This EP makes a compromise; Kitson lays low and the resolutely careful

n. BREAKING ALL THE RULES (AAM). He who once came alive on the charts and in the hearts of tear-drop collectors blows another chance to challenge his reputation as a latter-day teen idol. His will to mellowness is in-'teen idol. His will to mellowness is innocuous enough, but the band on
Breaking All the Rules is deadly predictable, and Frampton's indolent,
occasionally cloying lyrics grate more
each time around. "Breaking All the
Rules" is garnering airplay through a
strong melody and some dramatic guitar
grandstanding, all surrounding a hollow
rebel's boast that trivializes the rage of
new-wave Britain. And God bless the
Easybeats.

Easybeats.

**Gang of Four, SOLID GOLD (Warner Bros.). Gang of Four's politics are to make its music a metaphor for urban, industrial society and to use this music to encourage its audience to question the basic assumptions of that society — what was instinctive in '50s rock 'n' roll is now elevated to a formal plan of action. elevated to a formal plan of action. There's a correlative in the way the band plays. Solid Gold is power-trio music without macho overtones; the overwhelming density of sound comes not whelming density of sound comes not from a front man careening close to white noise but from a group ethic that places bass and drum on equal footing with guitar. "Outside the Trains Don't Run on Time," a well-observed portrait of domestic fascism, expertly puts Gang of Four's theory into practice. Too much of Solid Gold seem to be operating in an airlock, though; music so relentlessly dense demands total concentration, and total concentration, in this case, doesn't always yield insight or pleasure. Songalways yield insight or pleasure. Song-writers Andy Gill and Jon King have thrown away melody as a (bourgeois? pop?) indulgence, replacing it with threadbare riffs that smack of group-

think.

***David Johansen, HERE COMES

THE NIGHT (Blue Sky). On his own,
David Johansen has shrunk back from
the defiantly utopian valley of the (New
York) Dolls and slouched toward a wellearned professionalism, shedding a little
ironic density along the way Here Comes ironic density along the way. Here Comes the Night is his third solo shot, and vulnerability continues to inform his bravado, so there's weight to these brash rockers, even if there isn't a single ob-vious heartbreaker to force the issue. Sometimes Johansen's tender-andtough treatment dominates ("Bohemian Love Pad," "Marquesa De Sade"), sometimes competence-plus steals the show ("My Obsession," "Havin' So Much Fun"). This solid, confident, friendly record makes the absurd request that Johan-

makes the absurd request that Johansen rejoin the anonymous audience he once blasted out of. "Heart of Gold," the lovely half-prayer/half-brag from Here Comes the Night, is just enough evidence that he knows better.

****Nick Mason, FICTITIOUS SPORTS (Columbia). Violating all leaws of space rock and the big time, Pink Floyd's drummer has come up with not only the best solo record from that group, but the most awesome and engaging but the most awesome and engaging music of any Pink Floyd stripe since the days of Syd Barrett. As a performer, Nick Mason may be the least arresting figure on his own record, but his production and collaborators are bravura. The musicians on Fictitious Sports are highly respected but (to most rock ears) obrespected out (to most rock ears) ob-scure performers — Carla Bley and her band, Robert Wyatt, NRBQ's Terry Adams — that don't make up a predict-able in-group. Bley is the featured composer, with more rock accent than her own recordings provide. "Slam" benefits from reversed echo and a subtle wind chime, and "I Was Wrong" dips into Mason's old catalogue of science-fiction sound effects. "I'm a Mineralist," Bley's wryly respectful takeoff on New York minimalist composers, begins with a relentless piano ostinato crawling with added electronics, builds to a Phillip Glass-like climax, and returns with a fevered brass section while Wyatt declaims with dry horror. Now if only the other members could cure their Floydian

completes

*****Mission of Burms, SIGNALS,
CALLS, AND MARCHES (Ace of Hearts
EP). Instead of plotting for a broad national breakout, Mission of Burma works for success in the current British style; keep moving, record what you want, when you want, working with people you know (such as tape-treater Martin Swope and label-owner Rick Harte). To carry this off. Burma's record challenges its this on, burmas record challenges its audience, while the live shows keep them dancing. Both approaches offer unusual possibilities for a rock 'n' roll trio. Clint Conley often carries the melody on bass ("That's When I Reach for My Revolver"). ("That's When I Reach for My Revolver"), leaving guitarist Roger Miller to improvise with, around, or through the beat (spectacularly on "Fame and Fortune") and leaving drummer Peter Prescott to pick up transitions and textures (best on the tricky changes of "All-World Cowboy Romance"). Only the strained vocals hold back Signals, Calls, and Marches; otherwise it's a rigorous well-planned tour of wise it's a rigorous, well-planned tour of pop and experimental songs that makes good on Boston's often frustrated avantgarde promise.

garde promise.

***John Lincoln Wright, YOU CAN'T
GET THERE FROM HERE (Lincoln). An
honorable, distant Boston cousin of Lefty
Frizzell and Merie Haggard, John Lincoln
sings his C&W in a handsome, gently
critted you but the transport less delibrory. sings his C&W in a handsome, gently gritted voice that favors a lazy delivery and bands that cook hard and fast. The staples of lovin' ("When Can ! Spend Another Night with You") and hard times ("Laid Off") get some updating and a personal touch from Wright. Those who have just caught cowhand fever and those chronic cases should check out a homegrown product on You Can't Get There from Here. It won't set up permanent camp on the turntable, but where else could one find "They Tore Down the Hill-billy Ranch"? billy Ranch"?

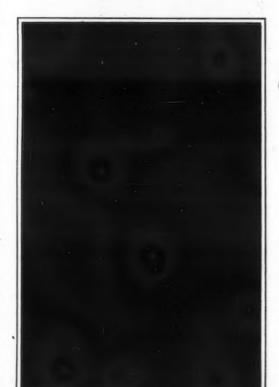
*** Superb

** Good

* Middling

Bearable

A turkey



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But before the Universe is reduced to a big nothing, you'll be transported through billions of years by spellbinding special effects, Isaac Asimov's prophetic script and the narration of Leonard Nimoy in THE LAST QUESTION:

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Adults, \$2,50. Children under 15, senior citizens and groups of 15 or more, \$1.50

Art listings

GALLERIES

ARTWORLD (263-1041)

AN (WORLD [203-1041]
Rte. 2A, 77 Great Rd., Acton. Through Aug.:
cartoon cels of Bugs Bunny, Porky Pig.
Roadrunner, Elmer Fudd, Daffy Duck, and
others from Warner Bros. and Walt Disney

BATES GALLERY (266-1386)

731 Harrison Ave., Boston. Mon.-Fri. 9-5. Through Aug.: sculpture by Uri Levi and pastel as by Leslie Miller

BOSTON ARCHITECTURAL CENTER (536-3170) 320 Newbury St., Boston, Mon.-Thurs. 9 a.m.-10 p.m., Fri. and Sat. 9-5, Sun. noon-5. Through the summer: exhibition of architec-tural projects by thesis candidates

BUNNELL FRAME SHOP (266-6193)

166 Newbury St., Boston, Mon.-Fri., 9-5. Through Aug. 31: silkscreens of national cos-CENTER AND MAIN GALLERY (283-7711) 108 Main St., Gloucester, Tues.-Sat. noon-4 Through August 29: "Sandcastle."

CONCORD ART ASSOCIATION (369-2578) 37 Lexington Rd., Concord. Tues.-Sat. 11-4:30. Sun. 2-4:30. Admission 50 cents for adult nonmembers, free for children and the elderly

"Concord Then and Now DEPOT SQUARE ARTISTS

UEFUT SQUARE ARTISTS
1837 Mass. Ave., Lexington. Tues.-Sat. 10-5.
Through Aug. multi-media group show.
FRAMEWORKS (868-6797)
1967 Mass. Ave., Camb. Through Aug.: works
by Mark Mandel, also, a continuing display of
stained-glass windows and etched panels, by
Condon Studios of Camb.
GALLERY FAST 1496. 1940.

GALLERY EAST (426-1940) 24 East St., Boston, Aug. 2-8: "Kick East Week, with works by Phil in Phlash, Orin

Buck, Franz Grebner, Jack Darling, and David Henry. Opening reception Aug. 2, 2-7 p.m. Buck, Flahz Greoner, Jack Darling, and David Henry. Opening reception Aug. 2, 2-7 p.m. GALLERY IN THE SQUARE (426-6616) 665 Boyiston St., Boston, Aug. 2-23: original production cels from Walt Disney's "The Fox

GALLERY OF WORLD ART (332-1800)

210 Needham St., Newton Upper Falls, Mon/-Fri. 9:30-5:30 Through Aug. 28: Serigraphs and lithographs by Agam, Miro, and Vasarely; also bronze sculpture by local artists Netti Fish-stein. Rose Shechet Miller, Janet Shapiro, and

GALLERY ZENA (267-7585) 252 Newbury St., Boston, Wed., Thurs. 12-7.30; Fri.-Sun. 12-6. Through Sept. 6: water-colors by York, Baart, Ringler, Alterio, Zieske,

GRAPHICS ETC. GALLERY (487-1414) 355 Commercial St., Provincetown Daily 11-11, Aug. 7 20 "Harbor Reflections," paintings

GRAPHICS 1 and GRAPHICS 2 (266-2475) 168 Newbury St., Boston, Mon.-Sat. 9:30-5:30 Through Sept. 4. works of Motherwell, Miro, Calder, Appel. Pearlstein, and Summers.

HELEN BUMPUS GALLERY (934-2721)

Duxbury Free Library, 147 St. George St., Dux-bury. Mon. Thurs. 10-9; Fri. and Sat. 10-5. Through Sept. 22. sculptures by David Aronson works by Shraga Weil

275 Dartmouth St., Boston, Tues -Fri 10-5:30, Sat. 11-5. Through Aug : "Landscapes." INSTITUTE OF CONTEMPORARY ART (266-5152)

955 Boylston St., Boston, Through Aug. 31 "Northwest Visionaries."



"Gloucester from Stage Fort Park," by Lynn Swigart, at the Cape Ann Historical Association through October 1

JOHN HANCOCK TOWER (421-6460)

Copley Sq., Boston, Through Sept. 8: Japa-

LYNDE TRACY GALLERY (720-1073) 43 Charles St., Boston. Wed.-Fri 10-5:30. Through Aug. group show.

348 Huron Ave., Camb. Through Aug.: shoes by Gaza Bowen and painted clothing by K. Lee

OFF THE WALL (547-5255) 45 Pearl St., Camb. Through Sept. 5: black and-white and color portraits by B.C. Kagan.

SOCIETY OF ARTS AND CRAFTS (266-1810) 175 Newbury St., Boston, Mon. 10-4, Tues.-Fri. 10:30-5-30. Sat. 10-5. Through Aug. "Boat a 13-foot boat, also, photographs by

WENNIGER GRAPHICS [536-4688]
164 Newbury St., Boston, Mon.-Sat., 10-5.
Through Aug. 14, etchings by Max Kuehne.

WM. UNDERWOOD CO. GALLERY (329-5300)

1 Red Devil Lane, Westwood. Mon.-Fri. 9-4
Through Aug. 19 "Clay, Fiber, Metal. Wood."

MUSEUMS

ART COMPLEX MUSEUM [934-6634] 189 Alden St., Duxbury, Fri., Sat., Sun. 2-5. Through Sept. 13: "Master Prints, 1850-1950." **BOSTON TEA PARTY SHIP AND MUSEUM (338-1773)** Congress Street Bridge, Boston. Daily 9-8. Adults S1.75. children 5-14 \$1, under age 5

free. Group rates available. Boston's most notorious protest re-created in the period museum and aboard the full-scale working replica of the Tea Party Shop. Relive history by throwing tea chests overboard, viewing audio-visual presen-tations, and talking with costumed tour guides.

chests uver transitions, and talking with costumed tour guident talking, with costumed tour guident talking, and talking with costumed tour guident talking. Second 1588-6000 |
Oak St., Brockton, Tues, Sun, 1-5. Through Oct. 4. portraits by Gerrit A. Beneker. Through Aug. 8-23 | Summerfest." Through Aug. 30:

Summerfest transitions that the BAM permanent collection of the cost elections from the BAM permanent collection works by noted 19th- and 20th- century

DANFORTH MUSEUM (620-0050)

123 Union Ave., Framingham. Wed.-Sun. 1-4.30 pm. Through Aug. 2: "Art of the State

DE CORDOVA MUSEUM (259-8355)

Sandy Pond Rd., Lincoln. Through Sept. 13:

Glass Routes
ESSEX INSTITUTE [744-3390]
132-134 Essex St., Salem, Mon.-Sat. 9-6, Sun.
1-6. Through Nov. 1. "98 Verars of America at
Play. The Sumes of Parker Brothers:" "Salem
Witches Documents" of an Early American

LYNN HISTORICAL SOCIETY MUSEUM (592-2465)

August 31 The Smith and His Craft." contemporary metalwork and old techniques.

MUSEUM OF THE AMERICAN CHINA TRADE [1-696-

215 Adams St., Milton. Tues.-Sun. 1-4; closed holidays. Members and children free: students and senior citizens \$1.50; others \$3. Group tours available. Through Aug. 16: photographs

MUSEUM OF THE CONCORD ANTIQUARIAN SOCIETY

(1-389-9609) 200 Lexington Rd., Concord. Mon.-Sat. 10-3-30, Sun. 2-3-30. Adults \$2, children \$1. Paul Revere's lantern from the Old North Church, ar-ticles from Emerson's study, Thoreau's belong-

MUSEUM OF FINE ARTS (267-9300)

Boston Through Aug. 9: "Camille Pissarro: The Unexplored Impressionist." Through Aug.

MUSEUM OF OUR NATIONAL HERITAGE (861-6559) 33 Marett Rd., Lexington, Mon.-Sat. 10-5, Sun. noon-5, 30 Through Oct. 18: "Little Machines: Patent Models in the 19th Century." Through Jan. 10, 1982: "American Tallcase Clocks. Through Nov. 19: "In Sickness and in Health: American Patients and Their Doctors: "Through Nov. 15: Portraits on Stamps." Through Sept.

27: "The Midnight Ride of Paul Revere: From

MUSEUM OF SCIENCE (742-6088) Science Park, Boston, Mon.-Thurs. 9-4, Fri. 9 a.m.-10 p.m., Sat. 9-5, Sun. 10-5, Adults \$4, children 5-16. elderly, students, and military \$2.50; Fri. 5-10 p.m., reduced rate of \$2 for adults, \$1 for others. Through Sept. 1: photographs of planets and moons. Through summer: "Skywatchers of Ancient Mexico." All summer: "Stars of Summer," "The Last Ques-tion." Fri. 8:45 and 10 p.m. and Sat. 7:30,

PEABODY MUSEUM OF SALEM (745-1876) Factory Museum of Salem. Mon.-Sat. 10-5, Sun. and holidays 1-5. Through Oct. 15: "Contemporary Marine Art," "The Artful Roux, Marine Painters of Marseilles."

USS CONSTITUTION MUSEUM (426-1812)

Charlestown Navy Yard, Boston, Daily 9-5.

"Life at Sea," a permanent exhibit.

WENHAM HISTORICAL ASSOCIATION [468-2377]

132 Main St., Wenham, Mon.-Fri. 11-4, Sun. 2-5. Through Sept. 13: "All Dressed Up," 19thcentury ball gowns and party dresses.

PHOTOGRAPHY

BOSTON CENTER FOR THE ARTS (426-7700)

530-560 Tremont St., Boston, Aug. 7-28: "Timed Decay. a retrospective of photography, by Abbot Rogers. Opening reception Aug. 7, 5-8

CAPE ANN HISTORICAL ASSOCIATION (283-0455) 27 Pleasant St. Gloucester. Daily except Sun. and Tues. 1-5 Aug. 9-Oct. 1: "Olson's Gloucenter. photographs by Lynn Swigart.

AAKKOOM AALLEN' (354-5313)
614 Mass Aug. Camb. Thereto.

614 Mass Ave. Camb. Through Aug.: photographs by Betsey Bolton and Michael D.

57 Inman St., Camb. Mon.-Fri., 9-5. Aug. 5-Spet. 9. photographs by Betsy Cote
LOWELL NATIONAL HISTORICAL PARK [459-1032]
Visitor Center. Lowell. Daily 8:30-5. Through
Sept. 40 historic photographs.

NEWTONVILLE LIBRARY
345 Walnut St., Newton, Through Aug., "Newton Corner Death of a Neighborhood," photo-

SCHOOLS AND UNIVERSITIES

BOSTON COLLEGE (969-0100. ext. 4295)

Gallery, Fine Arts Department, Barry Pavilion, Newton campus, 885 Centre St., Newton Cen-tre, Mon.-Fri. 11-4 or by appt. Through Sept. selection from senior projects. BOSTON UNIVERSITY [353-3696]

George Sherman Union Gallery, 775 Comm. Ave., Boston. Mon.-Fri. 10-4. Through Aug. 20: color-pencil drawings by Margery Mintz

DARTMOUTH COLLEGE (603-646-2422) Hopkins Center, Mon.-Fri. 10-4, 7-10, Sat. 12-4, 7-10, Sun. 12-4 Free Through Oct. 11: the

HARVARD UNIVERSITY

Graduate School of Design (495-4122). 48 Quincy St. Camb Through Aug. 31: student NORTHEASTERN UNIVERSITY (437-2192)

AAMARP Studio Complex. 11 Leon St. Boston. Through Aug 29 works by artists in resi-

Sail away from it al



PROVINCETOWN . CAPE COD

The perfect day cruise. Leave Commonwealth Pier, South Boston, (next to Anthony's Pier 4 Restaurant), 9:30 a.m., return 6:30 p.m.

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The fun-filled sightseeing cruise, highlighting the sights of the Freedom Trail, to Charlestown Navy Yard, Bunker Hill and the USS CONSTITUTION. Option to visit on board the USS CONSTITUTION. Sails every hour on the half hour from 10:30 a.m.-5:30 p.m. \$3.00, children—\$2.00. From Long Wharf. 20 Long Wharf—Aquarium MBTA Boston, MA 02110 (617) 723-7800

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AUGUST 6TH AT JASPER'S

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E A T U

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THE NEW MODELS

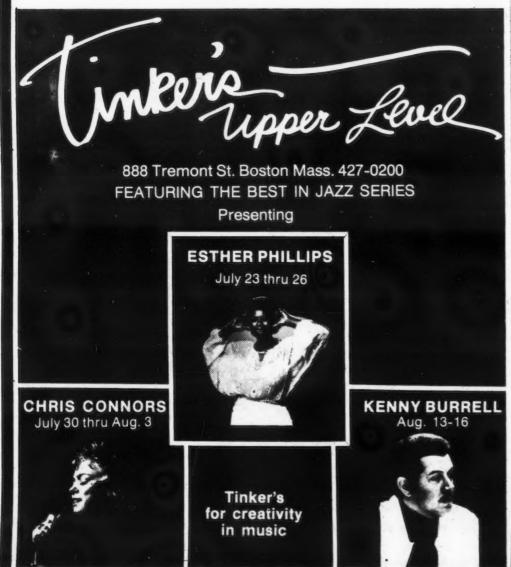
BERLIN AIRLIFT

THE DREAM

All proceeds will go to the Arts Therapy Program of the non-profit Ellis Memorial Center's Adult Day Health Care Program.

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104 FM **BCH**



All listings on the next few pages are free and should be in our offices by the Monday two weeks in advance of your event. No listings will be taken over the phone. Send notices of local events to Listings Editor, Boston Phoenix, 100 Mass. Ave. Boston 02115. All copy is subject to our revision and to space limitations. We to our revision and to space limitations. We welcome photographs for possible inclusion, but cannot be responsible for their return.

NOTE: ABSOLUTE LISTINGS



PHONE NUMBERS

EMERGENCIES

BOSTON POLICE: 911 BROOKLINE POLICE: 734-1212 CAMBRIDGE POLICE: 911 SOMERVILLE POLICE: 625-1212 STATE POLICE: 566-4500, 782-2335 BOSTON FIRE: 536-1500 BROOKLINE FIRE 232-4646 CAMBRIDGE FIRE: 876-5800 SOMERVILLE FIRE: 623-1580

MEDICAL EMERGENCIES

POISON: Information Center, 232-2120 SUICIDE: Samaritans 247-0220 CAMBRIDGE AMBULANCE: 861-3400
METRO AMBULANCE: Boston 288-6700, South Shore 843-2600 Shore 843-2600
CAMBRIDGE CITY HOSPITAL: 354-020
MASS. GEHERAL HOSPITAL: 721-2000
MASS. EYE & EAR: 523-7900
BOSTON CITY HOSPITAL: 484-5000
BETH ISRAEL HOSPITAL: 735-3337
BRIGHAM AND WOMEN'S HOSPITAL: 732-5636
POISON INFORMATION CENTER: 232-2120
RAPE CRISIS CENTER, 24-hour hottine: 492APPE tymodiate and continuing support Immediate and continuing support, medical and legal info, referrals.

RAPE CRISIS HOTLINE serving Greater Lynn and North Shore. Call 595-RAPE for immediate and ng support, medical and legal informa-

ST. ELIZABETH'S HOSPITAL: 782-7000 FINANCIAL-AID HOTLINE: 1-800-882-2037

Because of space limitations, the rest of our "Aid" listings will appear on a once-a-month basis. Look for them in our August 25 issue.

HILDREN

PUPPET SHOWPLACE, 30 Station Street in Brook-line Village, presents puppet shows each Saturday and Sunday at 1 and 3. Tix \$2. Aug. 2: "Junk." Aug. 8 and 9: "Punch and Judy." CHILDREN'S MUSEUM, Museum Wharf, 300 Con-gress St., Boston (426-8655). Open every day 10-5 p.m. Fri. until 9 p.m. Dog Days Matinees presents children's classics weekdays through

10-5 p.m. Fri. until 9 p.m. Dog Days Matinees presents children's classics weekdays through Aug., with shows as 1, 2, and 3 p.m. Aug. 3-7: "The Red Balloon." Adults \$3.75, children 3-15 and seniors \$2.75.

CHILDREN'S BOOK. SHOP, 237 Washington St., Brookline Village, presents guest authors, illustrators, and storytellers each Sun., 4 p.m. CAMBRINGE PUBLIC LIBRARY Children's Room (498-9080), 449 Broadway, features preschool films every Wed. at 10:30 a.m. and 3:30 p.m. Admission is free.

on is free.

AUBURON SOCIETY Offers summer programs for children 6-12 at Ipswich River Wild-life Sanctuary. For a brochure, call 887-2241 or write to Endicott Regional Center, 346 Grape-vine Rd., Wenham 01984. Drumlin Farm of-fers, through Aug. 14, activities for third and fourth graders. For registration information, call 259-9807.

call 259-9807. "SUMMERSTUFF," a series of special activities for children presented by the Arts and Science Center, Nashua, NH, through Aug. Call 603-883-1506 for more information. Aug. 4: "The Great Outdoors," 10 p.m.
"STAGEMBELE" available for bookings through Aug. 21, with performances of "The Wizard of Oz." Call 277-3277 for information.

CAPE COD MELODY TENT, Hyannis, presents its children's-theater season, through Aug. 26.

children's-theater season, through Aug. 26, each Wed. at 11 a.m. Aug. 5: "Sleeping Beauty." Call 775-9100 for ticket information. BOSTON PUBLIC LIBRARY presents "Film Fridays for Small Folks" ages 3-8, at Rabb Lecture Hall, 10:30 a.m. Free; call 536-5400, ext. 231, for

mation. THE REPORTED ASSOCIATION offers ing tours for children and their adult com-

panions this summer. "Make Way for Duck-lings," each Fri. and Sat. at 10 a.m. (for chil-dren 6-12 and adults). "Kid's View, North End," each Tues. and Thurs. at 10 a.m. Also, for-eign-langue tours of Beacon Hill, each Wed. through Aug. 12; languages offered include French, Italian, and Spanish. For Information, call 426-1898 call 426-1898.

call 426-1898. "WINNIE THE FOON" is presented Aug. 4-8, 10:30 a.m., at the Pines Theater Festival, Look Park, Northampton. Admission \$1.50. ELMA LEWIS SCHOOL OF FINE ARTS, 122 Elm Hill Avenue is Roxbury, presents a children's opera "Let's Build a Town" Aug. 7 and 8 and 8 p.m. Adults \$3, children \$1.50 ASWALDS HOUSE. Roxbury Branch of the Boston YMCA (442-9645), 246 Seaver St., Dorcester, presents a "Summer Enrichment" program for children ages six to 12. Call for more information.

information.

SOUTH END PUPPET ARTS presents "The Emperor's Nightingale, "Aug. 1, 2, 8, and 9 at 2 p.m. and Aug. 4 and 5 at 1 p.m., at the New Ehrlich Theater. Call 247-1343 for ticket

information.

HEAD START RECRUITMENT DRIVE — Action for Community Development offers children 3-5 years old and their parents the chance to learn. To qualify, call 357-6000, ext. 388.

EXTENDED CARE FOR YOUTH by Brookline EFCY is accepting referrals for 12- to 17-year-olds who need emergency shelter. Call 232-4750 days of 232-4752 evenings and weekends.

KARATE AND SELF-DEFENSE CLASSES for girls slight to 14 and teenagers, Wed. 4-5 p.m. and

eight to 14 and teenagers, Wed. 4-5 p.m. and Sat. 1-2 p.m., at Boston Women's Goju-Ryu.

Sat. 1-2 p.m., at boston women's coju-nyu. Call 491-2162 to register.

AWARENESS GROUP for children of Holocaust surivors is forming. Call the Jewish Family and Children's Service West Office, 23 -8997.

NEW ENGLAND AQUANDIN (742-8870), Central Wharf, Boston. Mon.-Thurs. 9-5, Fri. 9-9, Sat., Sun., and holidays 9-6. For special programs and prices. call the apparture.

and prices, call the aquarium.

DIAL-A-STORY (552-7157), 6 p.m. to 8 a.m. and whenever the Newton Junior Library is closed. The library also offers a family storytelling hour each Tues., 7-8 p.m., 126 Vernon St. HELP FOR CHILDREN offers guidance for kids and

HELF FOR CHILDREN offers guidance for kids and their families on day care, counseling, drugs, runaways, foster and medical care, education, Chapter 766 and much more. Hours Mon.-Fri. 9-5. Boston: 727-8898; Cambridge: 492-1572. PRESCROOL. SWIM PROBAMI at: the Central Branch YMCA, 316 Huntington Ave., Boston, for children 3 to 6 years old. Saturdays 10-11 a.m. To register, call 536-7800, ext. 147. MUSEUM OF COMPARATIVE 200L09Y (Agassiz Museum), Harvard University Museum, 14 Oxford St. Camb. Adults \$1, children 50 cents. FRAMKLIN PARK (442-0991) and \$10ME (438-

FRANKLIN PARK (442-0991) and STOME (438-

7682) 200\$ are open year-round.
YES (Youth Enrichment Services) (267-5877),
188 Mass. Ave., Boston, provides city kids with recreational, educational, and vocational programs.
BOSTON CHILDREN'S THEATER (277-3277), 124

and Rd., Brookline, offers perform

JOHN F. KENNEDY LIBRARY Children's Program (929-4523), which features a movie, exhibits, and games, runs each Sat. and Sun. at 11:30 a.m. at the JFK Library, Columbia Point, Dor-

SOMERVILLE PUBLIC LIBRARY (623-5000), Highland Ave. at Walnut St. Free programs for children and teens, including films, crafts, story hours, reading clubs, and more.



ALAN'S TRUCK STOP, Rtes. 495 and 150, Amesbury. Authentic C&W bar with live music

nightly. **Alpine inn** (1-800-258-4710), Skimobile Rd., N. Conway, NH. THE ARK (247-9548), 836 Beacon St., Boston

Live music, disco Fri., Sat.

ART ARK COFFEEHOUSE (625-9090), 46 Holland
St., Somerville. Jazz, folk, blues, Fri. at 8 p.m.
Sat. at 8:30 p.m.

AVEROF. 1924 Mass. Ave., Camb. (354-4500) Music and belly dancing nightly from 7:30 p.m. BACKSTAGE CONCENT CLUB AND LOUNGE (1-800-982-5974), Chateau de Ville, jct. of Rtes. 128

EXSTAGE NIGHTCLUB (338-8827 or 648-8700), Charles Playhouse, 76 Warrenton St., Boston. Open from 7 p.m. Every Mon: Buddy Aquilina and the Boston Jazz Conspiracy. BACKSTREET BAR (426-0086), 110 Boylston St.,

Boston. Every Fri. and Sat.: John Horner Quintet. Sun. jam, 1 p.m. BAR ZACHARY'S (261-2800), 120 Huntington

Ave., Boston. Dancing. Jacket and tie required. The Steve Chamrin Trio, Mon.-Sat. 9 p.m.-2

BARNABY'S (444-5525), Rte. 128, Needham. Wed.-Sat. 9 p.m.-1 a.m. Swing music. THE BARN (277-1200), 1200 Beacon St., INE MARN (277-1200), 1200 Beacon St., Brookline. Recordings from '40s big bands. BLACKBURN TAVERN (1-282-9108), 2 Main St., Gloucester. Aug. 2: Great Rubber Bnad. Aug. 3: Lee Ann Harriman. Aug. 4: Contra Dance. Aug. 5: Last Round. Aug. 6: B.R.M.C. Aug. 7 and 8: Natural Boogle. Aug. 9: Great Rubber Band. BUTZ (426-3485), Commercial St., Province-town. Ina Ray Band Wed.-Mon., plus ska

reggae.

BOOKSTORE CAFE (367-5078), North Market, Faneuii Hall, Boston. Full bar and food menu; open 9 a.m.-midnlght.

BUIRATTY'S (254-9604), 186 Harvard St.,

Free box

What's a poor girl or boy to do without baseball to watch on Tv? Never fear. The Phoenix, pandering to the poverty-stricken, purveys these pastlines for penny-pinchers. There are lots of 'em this week, so go on, get out. The best things in life are

Sunday, August 2
Regimented: Salem Maritime National Historic Site is the site of a special performance this afternoon, from 1:45 to 3:45, of 'Harmoniemusik' for 18th-century military band, using woodwind instruments to perform arrangements of wind partitas, serenades, operas, and operettas. Crane's Artillery Regimental Music, harking back to its predecessor, in 1783. The concert is on the lawn of the Hawkes House, located behave. its predecessor, in 1783. The contest the lawn of the Hawkes House, located behind the Custom House in Salem.

Monday, August 3 Big deat: the Viola da Gamba Society of America, as part of its 19th and largest an-America, as part on its 19th and targest a mation, call 495-2494

Changing voices: the Marais Boys' Choir (also known as the Children's Choir of France), comprising 65 boys and young men from 10 to 25 years of age, gives a concert of music ranging from Gregorian chants to contemporary works. At 7 p.m. at Trinity Church, Copley Square. Donations accepted, but not required.

ertime blues: Dick Johnson's Swing Shift appears every day this week, from noon to 2 p.m., on City Hall Plaza, as part of the Boston Musicians Association's Summer Jazz Festival. Call 536-2486 for

Tuesday, August 4
Lunch break: the New England Baroque Ensemble presents "Telemania," solos for baroque oboe and viola da gamba and cantata for soprano. At noon at King's Chapel, Tremont and School Streets, Boston. Dorations, accented.

room. \$1 cover. New Sunday jazz series. CAFE AT THE ATRIUM (491-3745), 50 Church St. Camb. Sun. and Mon.: Flute and cello with Paul Stouthamer and Terry Butler. Tues.-Thurs.: harp with Michael Rado.

CAFE LOUNGE [491-3749], 50 Church St., Camb. Jazz and contemporary piano music. Tues. Thurs. 7:30-midnight: James Brough. Fri., 5 7:30 p.m.: James Brough. Fri., Sat. 7:30 midnight: Michael Rado. Mon. 7:30-midnight

Yash Coon.
CAFE JEAN-PAUL (367-0331), 130 Lewis Wharf,

CAN-TAB LOUNGE (354-26853, 738 Mass. Ave. Central Sq. Jazz jam sessions each Sunday, \$1 Each week: Little Joe Cook and the Thrillers

CANTONE'S (338-7677), 69 Broad St., Boston.
New wave. Aug. 5: The Cantones.
CAPTAIN'S PIANO BAR. Boston Park Plaza Hotel
(426-2000), Park Sq. Tues.-Sat.: Lyn Stuart.
Sun. and Mon.: Jack Swan.
CELEBRATION (536-1950), 533 Comm Ave. Good

times rock and roll music. Ride El Toro, the mechanical bull of "Urban Cowboy" fame. Bathing suit contest (male/female) every Tues

night. Cover varies. CENTER STAGE (401-428-6903), 2224 Paw

tucket Ave., East Providence, RI.
THE CHANNEL (451-1905), 25 Necco St., Boston (across the bridge from South Station). Aug. 5: the Glue-ons, the Hi-Beams, and Jaguar. Aug. 6: Image, the Daughters, and the Sods. Aug. 7: Boy's Life, Shrapnel, and Future Dads. Aug. 8: the Atlantics, the Orbits, and the Shake.

CHATHAMS CORNER (227-6454), 8 Commercial St., Boston. Thurs.-Sat.: live music. CLINT'S AT THE BRADFORD (451-9696), 275

Tremont St., Boston. THE CLUB (491-7313), 823 Main St., in Cambridge. Cocktails and boogying to live rock Country on Thurs.-Sat.

CLUB AHMEN'S (547-9382 or 876-5200), 96 Winthrop St., Harvard Sq. Intimate dance bar with impressionistic prints below Ahmed's French and Moroccan Restaurant, Tues.-Sun. 9 .m. to 1 a.m., to 2 a.m. Thurs.-Sat. Available

for private parties Mon.

CLUB CASINO (603-926-4300), Hampton Beach, NH. Live sounds and top-name acts. Aug. 2: Jeanne French. Aug. 7: Johnny Paycheck, cabin Fever, tickets \$7.50-\$8.50. Aug. 8: Stompers, Face to Face, tickets \$5.50-\$6.50. Aug. 9: the Shaw Brothers.

COLONNADE HOTEL. Care Premeade (424-7000), 130. Numbers and 130. Numbers Premeade.

120 Huntington Ave., Boston.
COMEDY CELLAR (232-4242) at Play it Again

Sam's, 1314 Commonwealth Ave., Boston. Every Fri. and Sat. Chance Langton, All Star COMEDY CONNECTION (648-8700), 76 Warrenton St., Boston, backstage at the Charles

COPLEY'S MAR at the Copley Plaza Hotel (267-5300), Boston. Mon.-Sat. through June 27: Joe Albany, be-bop jazz planist, and Earl Souls, bassman. No cover. Proper dress required. THE CROSSHOADS PUB (262-7271), 495 Beacon

St., Boston, Thurs.; Bob Lazaroff, Fri.; Rich and Famous. Sat.: Mimi Gones. Mon.: open-mike

night. CYRANO'S (254-0003), 200 N. Beacon St., Brighton. Thurs.: live country rock.

JANCIN' (569-0780), 590 Comm. Ave., Boston.

DING H0 (661-7700), 13 Springfield St., Inman Sq., Camb. Comedy. Tues.-Sun.: Every Tues.: the Laughing Stock. Every Wed.: open-mike night. Every Thurs., and Sat.: Comedy All-Stars. Every Fri.: Don Gavin. Every Sun.: Steve

DON'S PUB (864-0400), 512 Mass. Ave., Camb. Blues, Wed.-Sun. Every Wed.: Tom Fey.

DOUBLES (236-2000), Sheraton-Boston Hotel,



More Telemania: Musique de Concert pre-sents a concert, also featuring music by Telemann, among others, at Peasant Stock Restaurant, 421 Washington Street, Somer-ville. For further information, call 244-

Wednasday, August 5
Peps in the Yard: Harvard's Summer Pops
Band gives a 3 p.m. concert, including
Bernstein's "West Side Story" and Mussorgsky's "Pictures at an Exhibition," in
Harvard Yard. Call 495-2494 for more in-

Lunch at Langy: today's Longy Noontime Concert features Trix Kout, flutist, Basil Cahpman, clarinetist, Louis Arnold, gui-tarist, and the Boston Guitar Trio performing works of Kreutzer, Regan, and Boccher-ini. At 1 Folien Street, Cambridge; for further details, call 876-0956.

Thursday, August 6
They want yeu: the 18th Army Band of New
England, from Fort Devens, performs at the
Saugus Iron Works National Historic Site,

Boston. Mon-Fri. 11 a.m.-1 a.m., weekend 6 p.m.-1 a.m. Pianist Napua Davoy and singer

Etiana Deane. Elegant.

DOYLE'S (524-2345), 3484 Washington St., JP.

Local sounds, 9 p.m.-1 a.m. \$1. DUCA'S STEAK AND SPIRITS (879-1555), Rte. 9, Framingham. Jazz with Steve Marvin every

ED BURKE'S (566-9267), 808 Huntington Ave.,

ELIOT LOUNGE (262-8823), Mass. and Comm

Aves.. Boston. Live music nightly. Every Saturday: "Tappin at the Met." Mon. and Tues.: jazz nights. Thurs.: 11th Hour Blues

Band. Fri.: Chris Jones and the Regulars.

THE EMPEROR OF CHINA LOUNGE, 100 Tremont
St., Boston, Live jazz every Thurs. 8 p.m.-

EXCUSE ME CLUB (284-9506). 20 Ocean Ave. Revere Beach.
THE FAN CLUB (357-5050), 77 Warrenton St.,

Boston. Pianist nightly, disco dancing, music by Lynne Olson. Dinner 6 p.m.-1 a.m., cash

PLOWER GARDEN, Faneuil Hall. Through Sept. every Tues.-Sat.: Hello Reminiscence, 8 p.m.-1 a.m. Every Sun. and Mon.: Stringham and Sal.

FRIENDS & COMPANY (742-8027), 199 State St. Boston. Aug. 5: Silver Stars Steel Band

GATSBY'S (247-8848), Park Square, Boston

Small, casual pub; no dancing or cover. GLADSTONE'S (254-9588) 1239 Comm. Ave..

Allston. Fine audibles nightly. GREAT SCOTT (566-9014), 1222 Comm. Ave.

Allston. Every Mon.: Bruce & Marshall Rock 'n Roll Duo. Every Thurs.: The Zaitchik Brothers. THE GROG (1-465-8008), 13 Middle St., Newburyport. Aug. 2: Bob Franke. Aug. 4: Hoot with Doug Johnson. Aug. 5: Ted Scourtis Trio.

Aug. 6: Geoff Bartley. Aug. 7 & 8: Joan Feldman Band. Aug. 9: Lester Parker Quintet. HARPO'S JAZZ CLUB (401-841-2948), 22 Downtin

St., Newport, RI, Jazz, rock, folk, some P/NW: no food; doors open 8 p.m. NEADLINERS NORTH (603-889-8844), 14 Railroad

SQ., Nashua.

HOULDAY INN (875-6151), Rte. 9, Framingham.

Every Tues. at 9:30 p.m. Mike McDonald's Comedy Showcase, featuring Boston area comedians and impressionists. No cover.

HUSKIE'S PUB (247-4143), 272 Huntington Ave.

DLER'S BACK ROOM (492-9639), 123 Mt

Auburn, Camb.

INN-SQUARE MEN'S BAR, ladies invited (491-9672), 1350 Cambridge St., Camb.

JACKS (491-7800), 952 Mass. Ave., Camb. JACLYNN'S (597-0780), Best Western Motel

JASON'S (262-9000), 131 Clarendon St. Disco.

JASPER'S (625-4975), 379 Somerville Ave., off

Union Sq., Somerville, Every Wed.: the Echoes, '60s rock 'n' roll.

JIM MCGETTRICK'S BEACHCOMBER (479-8989).

Wollaston Beach Blvd., Quincy.

JOHN HENRY'S HAMMER COFFEEHOUSE (1-752-7517), First Unitarian Church, 90 Main St.,

Worcester. Shows at 8 p.m. Saturdays.

JONATHAN SWIFT'S (661-9887), 30 Boylston St. Harvard Square. Aug. 4: the Son Seal Blues Band, and Koko Taylor. Aug. 5: Larry Coryell with special guest Van Manakas. Aug. 6: Black

JUMBO'S (623-9257), 1133 Broadway

KING'S ROW II (254-0710) at Sammy White's

Brighton Bowl, 1600 Soldiers Field Rd.

Rte. 1 North, Dayton St. exit, Danvers.

COFFEE

Center St., Northampton.

ission \$2 50-\$4

SE (413-584-9735), 20

Sun 8:30 n.m.

Friday, August 7
Songs of summer: the Harvard Summer Chorus, under the direction of Peter Bagley, performs Schubert's "Mass in E Flat," with members of the Harvard Chamber Orchestra and professional soloists. At 8 p.m. in Sanders Theater, Cambridge. Call 495-

Saturday, August 8 Not the Buston Pops: Harvard's Summer Pops Band gives a Hatch Shell performance of selections by Howard Hanson and John Philip Sousa, among others, at 8 p.m. Call 495-2494 for specifics.

Sunday. August 9
The band plays as: direct from Pease Air Force Base in New Hampshire, the Air Force Band of New England offers a concert of contemporary music highlighted with selections from the classic band represent

Send your suggestions to "Free box, Boston Phoenix, 100 Mass. Ave., Boston by Monday at noon.

ertoire. At 7 p.m. on the Green in Newt Centre. Call 552-7120 to find out more

Brighton.
KIX DISCO BAR (266-7050), 590 Commonwealth Ave., Kenmore Sq. Proper dress. Over 20. THE LADYBUG (1-531-9739), 2 Summit

Peabody. LI'L EARL'S ROCK 'M' ROLL ROOM (283-1367), Main St., Gloucester. Live rock every night. Every Thurs. 2 for 1, 7-10 p.m. Every Fri. and

Sat. 2 for 1, 7-9 p.m M COFFEEHOUSE (876-5657). 580 Mass. Ave., Camb. Lobby Garden Lounge, Boston Park Plaza Hotel

(426-2000), Park Sq. Mon.-Wed., 4:30-9 p.m.: Todd Lee. Thurs.-Sat., 4:30-9 p.m.: Gary

LULU WHITE (423-3652), 3 Appleton St., Boston. New Orleans bordello atmosphere with creole cooking. Every Mon. and Tues. evening: Bert

COOKING: Every mun. and stock evening. See Seager's Bebop Machine. LUNASEA (822-0343), Rte. 140, Taunton. MACDONALD'S (524-9864), South and McBride, JP. Sun.-Wed.: movies, Thurs.-Sat.: live

MAGOO'S SALOON (367-2590); 64 Chatham St. Boston (Faneuil Hall area). Open daily noon-2 a.m. All day happy hour till 7 p.m. Dancing in the disco with DJ Paul Lyone TOMMY MARAN'S SHOWNDOM (426-6735), 5 Hamilton Place, Boston. Wed.-Fri: Comedy

MAVERICKS (423-4333), 112 Broad St., Boston

Texas and country saloon. Every Thurs.: Allen ME & THEE COFFEEHOUSE (631-7930), 28 Mug-

ford St., Olde Marblehead.

THE METRO (262-2424), formerly Boston-Boston, 15 Lansdowne St., Boston. Live and recorded music, video, more.

CHAEL'S PUB (247-7262), 52-A Gainsborough St., Boston. Jazz nightly.

MIDDLE EAST RESTAURANT, Central Sq., Camb.

Live jazz. Sun. and Mon.: the John Wheatly Trio. Tues. and Wed.: the Burt Johnson Trio. MR. C'S ROCK PALACE (454-5557), 111 HISTER McNASTY'S (536-2509), 88 Queensberry

DERN TIMES CAFE (354-8371), 134 Hampshire

MOLLY'S (783-2900), 161 Brighton Ave., Allston. Tues. and Thurs.: oldies with Jack McCoy.

McCoy.

Music Works Coffeehouse (231-5257), Sau-

gus Unitarian-Universalist Church, Main and Summer Sts., Saugus. Aug. 7: John Vorhaus, and "Uncle Steve & Uncle Buzz." MY PLACE (742-3922), 266 Commercial St. on Waterfront. No cover or minimum. Live

NAMELESS COFFEEHOUSE (864-1630), 3 Church St., Cambridge. No charge for anything. NARCISSUS (536-1950), 533 Comm. Ave. Kenmore Sq. Disco and oldies, computerized neon lighting, three dance floors. Aug. 28: Denis Alexander and Stuart Damon of General

NEW RISE CLUB (876-8297), 485 Mass. Ave., Central Sq., Camb. Music, dance, disco, and new wave. Wed.-Sun.: bar, game-room, large dance floor, restaurant. Every Thurs.: Rudy

NICK'S (482-0930), 100 Warrenton St., Boston. Dining, dancing, drinking.

OXFORD ALE HOUSE (876-5353), 36 Church St.,
Harvard Square (behind the Coop).

PAPILLON (566-8495), 1353 Beacon St.,

Brookline, Light food, beer, and wine. Live jazz Wed. and Thurs. nights. Wed. and Thurs. nights.

THE PARABISE (254-2052), 969 Comm. Ave.,

PASSIM (492-7679), 47 Palmer St., Harvard Sq.

PLAY IT AGAIN SAM. (232-4242), 1314 Comm.
Ave., Brighton. Every Fri. and Sat.: the Chance Langton Comedy All-Star Show (Fri. at 9:30, Sat. at 8:30 and 11). Sun: open-mike night.
PLAZA BAR at the Copley Plaza Hotel. No cover;

proper dress required.

THE PLOUGH AND STARS (492-9653), 912 Mass.

Ave., Camb. Fine folk, exotic live sounds Sun.
and Tues.-Thurs.

POOK'S' PUB (262-6911), 414 Comm. Ave.,

PUBPLE SHAMROCK (formerly Bette's Rolls Royce) (227-2060), 1 Union St., Boston, Happy hour, dinner, luncheon specials, live

QUETZAL CAFE 669 Centre St., JP. Live folk and

Punk, new wave, heavy metal.

RICHARD'S PUB (782-6245), 3 Harvard Ave., Allston. Fri., Sat. country, bluegrass, and traditional Irish music, 9 p.m. Syrinx on Sun.

Lucio on Mon.

RILEY'S BEEF & PUB (723-8089), 15 New Chardon St., Gov't Center. Jazz, disco, tunk.

ROCKEFELLEN'S RESTAURANT AMD LOUNGE (5921836), Harbor Mall Lynnway, Lynn.

Entertainment Wed. Sun. 9-2. Top 40 dance.

Ladies and Gents' Night: Wed. Cover \$1.

RYLES (876-9330), Inman Square, Cambridge.

Live izz, nightly Ed Perkins Tin Tuse, and

Live jazz nightly. Ed Perkins Trio Tues., and Wed.; Herman Johnson Quartet Fri. and Sat. Every Wed. through Aug. Slap Happy. SANDY BERMAN'S JAZZ REVIVAL (922-7515), 54

Cabot St., Beverly. SATCH'S (266-2929), 43 Stanhope St., Boston. Tues.-Sun.: nightly jazz and blues. Sunday jazz brunch from noon to 8 p.m. Continuous disco upstairs Fri. and Sat. 78 BROADWAY CLUB (541-0481), 78 Broadway

St., Boston. Disco DJ, live entertainment. Open 10 p.m.-5 a.m. Thurs.-Sun. Scottch W SHRUM (723-3677), 77 North Washington St., Boston. Wed.: D.J. Sullivan. Thurs.: the Jim Sands Oldies but Goodies Road Show, Fri and Sat.: the Diamond Brothers Band. Sun. Jim Sands

SKYCAP PLAZA (442-3131), 575 Warren St. Dorchester. Every Sun.: live jazz 6 p.m.-midnight, \$3. Blues, too. SOLID ROCK COFFEEHOUSE, 230 Beach St.,

SOMEWHERE 295 Franklin St., Boston. SOMEWHERE 295 Franklin St., Boston.
SPINOFF (262-6132), 145 Ipswich St., Boston.
Roller skate to rock, disco, and new wave.
SPIT (262-2437), 13 Lansdowne St., Boston.
Dance to P/NW, rock, and reggae. Open Wed.Sat. 10 p.m.-1:37 am. Dis: Wed., Albert 0.;
Thurs., Tom Lane; Fri., Oedipus; Sat., Tony V.
STEPPIN OUT LOUNGE (623-9286), 318 Broadway, Somerville. Live rock and new wave Wed.
Sat. Reduced cover with college ID.
STUDIO RED TOP (262-5328), 4th floor, 367
Roylston St. Boston, Lazz women in concert

Boylston St., Boston, Jazz women in concert every Friday at 8. Aug. 7: Bougainvillea. SULTAN'S TENT, 100 Warrenton St., upstairs at

Nick's, Boston. Mid-Eastern and Greek supper club. Dinner daily 4 p.m.-2 a.m. Reservations suggested. Professional belly-dancing show

nightly. SWISS ALPS (354-1366), 114 Mt. Auburn St., Camb. Live jazz, every Mon. Mike Turk and Michael Kernan 8:30-11:30 p.m. Every Thurs.: Jeff Massanari and Marshall Woods.
THE TAM (277-0982), 1648 Beacon St.

Brookline. Food, drink, and live music TINKER'S (formerly Estelle's) (427-0200), 888 Tremont St., Boston. Live entertainment Thurs.-

1369 CLUB (491-9625), 1369 Cambridge St. in Inman Sq., Cambridge. Live jazz seven nights a week from local groups. No cover. TOGETHER (426-0086), 110 Boylston St.

Boston. Thurs.-Sun.: soul with grag queen Sylvia Sidney.
TOM FOOLERY, 102 Mass. Ave., Boston. Every

Sun. and Mon. from 9 p.m.-1 a.m.: live jazz with the Jed Levy-Tim Horner Quartet.

TOPSIDE NIGHTCLUB (426-7222), 145 Northern

Ave., Boston.
TOWNE HOUSE PUB (897-9825), 187 Main St.,

Maynard.
TROLLEYS. 55 Canal St. Every Thurs. night: swing series from scat to jazz, be-bop to rhythm and blues. 9 p.m.-1 a.m.
THE TROLLEY STOP (524-9795), 131 Green St.,

1270 CLUB (437-1257), 1279 Boylston St.,

Boston. Disco, some live new wave.
UNCLE SAM'S (925-2585), 296 Nantasket Ave. THE UNDERGROUND (566-8577), 1110 Comm.

Ave., Aliston. Showcase for local new-wavers. UP AND UP LOUNGE (267-3100), 575 Comm. Ave: Kenmore Sq., features a full-service bar. dancing to live music, and a film show between sets. Call for more details. WAG SITUATION (262-5328), 367 Boylston St.,

Boston, presents jazz concerts every Sat. 9 p.m.-12 a.m., \$5. BYOB. WESTERN FRONT (492-7772), 343 Western Ave.,

Camb. Jazz, reggae, and funk, two dance floor. Aug. 6: Janet Grice Tropical. Aug. 7 and 8: Christopher Jones and the Regulars. WESTGATE LOUNGE (583-2700), in the Westgate

Mall. Every Mon.: Disco Joe Jazz. Wed.-Sun.: Metro, no cover. Tues.: under-20 night, ight. \$3 WHO'S ON FIRST. 19 Yawkey Way, Boston. Live

WILLOW. (623-9874), 699 Broadway, Somerville. Jazz entertainment seven nights; cover ZITO'\$ (227-6736), 60 Devonshire St., Boston.



PARTICIPATION

SUNDAY/9 SCOTTISH "BOLDRUMS" DANCE at Hamilton Ha



343 WESTERN AVE. CAMBRIDGE 492-7772

THE HYPNOTICS with their new release Music to Make Love to/Fire Funk

Thurs., Aug. 6
JANET GRICE TROPICAL (Brazilian Jazz)

Fri. & Sat., Aug. 7 & 8 CHRISTOPHER JONES AND THE REGULARS

Wed., Aug. 12 ERIC PREUSSER BAND

Thurs., Aug. 13
KATIE ROBERTS GROUP

Fri. & Sat., Aug. 14 & 15 HEALIN O' THE NATION

LENKY ROY Thurs., Aug. 20 AKHNATON

Fri. & Sat., Aug. 21 & 22 PEACEFUL FLIGHT

THE LISTENING ROOM 47 PALMER ST., HARVARD SQ. 492-7679

> Sat., Aug. 1 DAVID BUSKIN and **ROBIN BATTEAU** WILLIE SORDILL

Wed. Aug 5 PRISCILLA HERDMAN

Thurs., Aug. 6-Sat., Aug. 8 PRESTON REED plus **LEO KRETZNER**

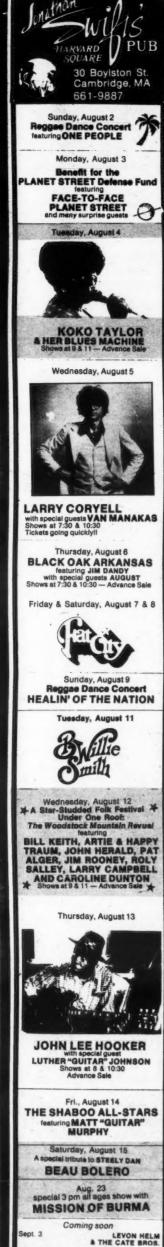
Fri. & Sat., Aug. 14 & 15 GREG GREENWAY plus **NICK PLAKIAS**

Thurs., Aug. 20-Sat., Aug. 22 MICHAEL COONEY

Fri. & Sat., Aug. 28 & 29 ROY BOOKBINDER

Listen to Joan Orr's new acoustic show on WBOS stereo 93 Sunday 10 AM til noon



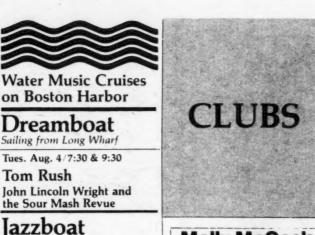


Sept. 15

DR. JOHN

Advance tickets for concert events are available at the Box Office, Ticketron, Out-of-Town, Elsie's, Straw-

berries and Concert Charge (426



sailing from Commonwealth Pier Wed. Aug. 5/7:30 & 9:30

New Black Eagle Jazz Band Queen City Jazz Band

Concert Cruise Sailing from Long Wharf

Thurs. Aug. 6/6:30 & 8:00

New England

Baroque Ensemble

Jane Lewis, Baraque Oboc

A Telemann Birthday Party

Coming Attractions

New Black Eagle Jazz Band

Billy Novick & Guy VanDuser

Tickets: Jazzboat & Dreamboat 57.50 Concert Cruise 55.50 S4.75 Bostix Fan'l Hall, Strawberries Phone Charges: Concertix 876-7777

WaterMusic / 876-8742

Try our new kitchen

Dinner, Tues.-Sat. 5-8

Brunch, Sun. 12-3

Sun., Aug. 2

JOHN

LINCOLN WRIGHT

Mon., Aug. 3
THE VISITORS

Tues., Aug. 4
THE HOTHEADS

HEIDI

Wed., Aug. 5
CABIN FEVER

Thurs., Aug. 6
Blues Greats

SUNNYLAND

SLIM

HUBERT

SUNLIN

Fri. & Sat., Aug. 7 & 8 SKIP CASTRO

BAND

Sun., Aug. 9 CROCKETT

Tel.: 277-0982

1648 Beacon St., Brookline

Food, Drink and Music

For information & brochure call

Tues. Aug. 11/7:30 & 9:30

Wed. 'Aug. 12/7:30 & 9:30

The Heath Brothers

Art Blakey and the

Jazz Messengers

The

Molly McGee's

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Rantule St. Train Depot Beverly, Ma. 922-1995 harge \$2.00 Proper Dress

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CANTONES

WHERE BOSTON'S ROCK BANDS ARE BORN T.M.

Mon., Aug. 3 THE UPSTARTS THE GRAPHICS

Tues., Aug. 4
THE REACHBACKS
THE BUMSTEADS

Wed., Aug. 5 MIA VEJTABLES REALITY

Thurs., Aug. 6
THE SPECIMANS
THE SOLICITORS
SILKY BERLIN

PEOPLE IN STORES Sat., Aug. 8 KEEPER

LOS PARAMOUNTS FIRE DEPT. Sun., Aug. 9 SQUARE PEG PRIME MOVERS

69 BROAD ST., BOSTON 338-7677

s, dial YELL-FUN, ask for: COUNT JOE, Wed.-Sun. TERRY, Mon. & Tues. (call at club)

Lounge & Game Room Open Wed.-Sun. 298 Nantasket Ave., Nantasket Beach Positive I.D. required for alcoholic beverages. Dress casually — Information: 925-2585

Now open every day at 1 p.m.

Sat., Aug. 1
ROBIN LANE
AND THE
CHARTBUSTERS

Sun., Aug. 2 ALIVE'N' PICKIN'

4-8 pm

Wed., Aug. 5
ALIVE 'N' PICKIN'
Drinks 2 for 1

Thurs., Aug. 6
JESS LEARY BAND
All drinks \$1

Fri., Aug. 7 Special National Recording Artist Call for details

Sat., Aug. 8
PRIVATE LIGHTNING

Coming Up Sat., Aug. 15 Greenpeace Benefit Concert JON POUSETTE-DART BAND and special guests

ROY ORBISON

kets for all events are available throug Ticketron outlets — Out of Town Ticket Marv. Sq. and the Box Office Iduced by Frank Petrelia

Continued from page 31 Salem, at 8 p.m. Admission \$2.50; call 745-

2229

ONGOING COMMUNITY FOLK DANCERS — folk dancing

every Mon., 7 30 p.m., at the St. Paul Lutheran Church, 929 Concord Tpk., Arlington Heights. Beginners welcome; call 625-5870

HWA YU TAI CHI (482-1325). Grand Master John Chung Li performs the Hwa Yu Tai Chi form every Sun. evening at 7 p.m., 25 Edinboro St.,

FOLK DANCING sponsored by the Folk Arts Center (962-7144). Regular programs Fri. 8:15-11 p.m. for beginners, and Thurs, at the same time for the more advanced, at the First Baptist Church, 5 Magazine St., Central Sq., Camb. Ad-mission S2.50, S2 for students.

DANCE FREE provides an alternative dancing space for those who are just not cut in the disco mold, with all kinds of music, no smoking, and no alcohol, each Wed. at 7:30 p.m. at the Christ Church, 0 Garden St., Harvard Sq. Camb. (491-4195). Donations are usually requested at the

MYERNATIONAL FOLK DANCE evenings can be enjoyed each Tues. at 8 p.m. at the Walker Building, Mariborough (481-8104). Tix \$1-\$2. SCOTTISH COUNTRY DANCING takes place each Mon. at 8.15 at the Cambridge YWCA (491-6050). Admission \$2.

NORTH SHORE FOLK DANCERS (631-7821), Crombie St. Church, Salem. Wed. all year, 8 p.m. Chelsea House Folklore Center. Inc. features

DANCE FRIDAY. a weekly multi-media event where you can dance barefoot any way you like in a smoke-and-alcohol-free environment at the Joy of Movement Center, 23 Main St., Water-twon Squage 52: children under 12 with an town Square, \$2: children under 12 with an

adult free. Fri. 8:30-11:30 p.m.

BOSTON CHARADES GATHERING. Cultural group for entertainment and humor; playing games to explore, act out ideas, expressions. Free. Call 862-9015 for information.

INTERNATIONAL FOLK DANCING for senior

citizens, every Mon., 2 p.m., at the Life Center, Rosary Academy, Watertown. No experience

Recessary.

BASIC INTERNATIONAL FOLK DANCE every Fri., 8 p.m., at the Brimmer and May Gym. Middlesex Rd.. Chestnut Hill. Sponsored by the Folk Arts Center of New England (862-7144). Soft-soled

shoes, please! EXPERIENCED INTERNATIONAL FOLK DANCE every Thurs., 8:15 p.m., at the First Baptist Church, 5 Magazine St., Camb. Sponsored by the Folk Arts Center of New England (862-7144). COUNTRY DANCE SOCIETY (235-6181), 7 Temple

St., Camb. Wed., 8:15 p.m. Admission \$2.50. English country and ritual dances, live music; beginners and singles welcome.

LESBIAN AND GAY FOLK DANCING, weekends in

Camb. Call 661-7223 for specifics.

NEW ENGLAND SQUARES AND CONTRAS each Tues., 8 p.m., at the Concord Scout House, Walden St., Concord, through Aug. 25, Music by Yankee Ingenuity. Admission \$3. FOLK DANCING BY THE FOUNTAIN each Tues., 8

at Copley Square, Boston, through Aug.

ADVANCED BALKAN DANCING each Tues., 7:30 p.m., at the MIT Student Center. Call 862-7144 for more information.

PERFORMANCE

TUESDAY/4

TUCSUNT/4

"BALLET: ALL THAT GLITTERS" a performance by some of ballet's top medalists from recent competition and the world premiere of a new company, Ballet Today. At the Ted Shawn Theater at Jacob's Pillow, Lee, tonight at 7:30, then tomorrow through Sat. at 8:30 p.m., with a Sat. mat. at 3 p.m. Call 413-637-1322 for ticket

BERKSHIRE BALLET performs a repertory concert of classical and contemporary selections under the stars, 8 p.m., in Look Park's outdoor amphi theater (three miles west of Northampton Center on Rte. 9). Rain site is John W. Greene Hall at Smith College. Call 413-584-2223 for ticket seum, the Arts and Crafts Building, and a windmill and a picnic area. Open daily 10-5, through Oct. 18. Adults S3; children under 12, \$1; children under 6 free. Three miles from the children unider to tree. Infree miles from the Cape Cod Sagamore Bridge. Rte. 6A to 130 to Pine and Grove Sts., Sandwich. Call 888-3300. THOMPSON'S ISLAND TRAIL is open through Sept. for walks and guided tours. Boat service available from Long Wharf each Sat., 10 a.m., and each Sun. from Kelly's Landing, S.Boston, 1:15 p.m. Tickets S4 for adults, S3 for children. Call 238-3900 for further information on Posts and

HALE RESERVATION, 80 Carby St., Westwood, has spring activities. Call 326-1770 for details

LOWELL NATIONAL HISTORICAL PARK offers free ranger-guided tours describing the signifi-cance of Lowell's mills, canals, and people in America's Industrial Revolution. Tours available daily, reservations recommended. Call 459-1000.

499-1000.

PROVIDENCE PRESERVATION SOCIETY has walking tours in its historic College Hill area. Tours conducted daily except holidays through Oct.

Call 401-831-7440 for information.

CODMAN HOUSE ("The Grange"), Codman Rd., Lincoln (259-8843). Open through Oct. 15, Tues.. Thurs.. Sat., and Sun. noon-5 p.m. Admission S2 for adults, \$1 for children under 12, mission 32 for adults, \$1 for children funder 12, free to members of the Society for the Preservation of New England Antiquities. Outstanding example of an 18th-century country estate located on 16 acres of landscaped grounds and gardens. Preserved and maintained as the familia that is with all their principal processions. ily left it, with all their original possessions. MUNITY BOATING, on the Charles River, of

COMMUNITY BUATING, on the Charles River, of-fers sailing lessons all summer for \$65. Call 523-1038 for details. BOAT CRUISES: Previncetowa/Cape Cod: leaves Commonwealth Pier, South Boston, daily 9:30 a.m.: returns 6:30 p.m. Refreshments, food,

live music, and a three-hour visit to Province-town. Round-trip fare \$15, \$10 for children. Nantasket Beach: sails daily 10 a.m., 1 p.m., and 5:30 p.m. Returns at 11:30 a.m., 3:30 p.m., and 7 p.m. Round-trip fare \$6, \$3 for children. Leaves from Red Ticket Office on Long Wharf, at the Aquarium MBTA station. Outer Harbor/George's Island. Sails from Red Ticket Office on Long Wharf, near the Aquarium MBTA station, weekdays at 10 a.m., 1 p.m., and 3 p.m.; weekends at 10 a.m., noon, 2 p.m., and 4:30 p.m. Round-trip fare \$3, \$2 for children. Constitution and Harbor Cruise: Sails every hour on the half hour from 10:30 a.m.-5:30 p.m. Tickets (including tours of the Freedom Trail, Charlestown Navy Yard, Bunker Hill, and the USS Constitution) \$3. \$2 for children, Leaves from the Red Ticket Office on Long Wharf, near the MBTA Aquarium station. For information on all cruises, call 723-7800.

GREENPEACE has whale-watching trips every Fri. at 8:30 a.m. in July and Aug. (except July 24), sailing aboard the Dolphin IV from MacMillan Wharf in Provincetown Harbor. For details, call

MAYFLOWER II. docked in Plymouth Harbor, is open every day till 6:30 p.m. through Labor Day. For information call 746-1622. NASHOBA VALLEY WINERY has free tours and

tastings every Fri., Sat., and Sun. 11 a.m.-6 p.m. At Damonmill Sq., Concord. Call 369-0885

for information

MACOMBER FARM: developed by the Mass.

Society for the Prevention of Cruelty to Animals, is a 46-acre major recreation and educa-

tion center in Framingham. Open daily 10 a.m.-4 p.m. through Oct. Call 879-5345 for directions and further information.

PRESCOTT PARK ARTS FESTIVAL, in Portsmouth,

NH, has a full schedule of summer events, in-cluding theater, poetry readings, music, story-telling, classes for children, art exhibits, mime, and film specials. They're too numerous for us to list individually, but you can get the facts by calling 603-431-5846.

SEE "THE LAST QUESTION AND CRUISE" THE

HARBOR in a special Friday- and Saturday-eve-ning package, sponsored by the Museum of Science. Isaac Asimov wrote the story, which is narrated by Leonard Nimoy. The skyline cruise boat runs continuously beginning at 8 p.m. each Friday and at 6:20 p.m. each Saturday. "The Last Question" is screened at 8:45 and 10 p.m. on Friday and at 7:30, 8:45, and 10 p.m. on Saturday. on Saturday

ETAWAYS

VISIT GALLOPS ISLAND on Aug. 8 or BUMPKIN ISLAND on Aug. 29 for a day-long exploration of tidepools, cellar holes, foot paths, and forts. The group leaves from and returns to Long Wharf with naturalists from Blue Hills Inter pretive Centers leading the tours. Call 333-

THE NEW ALCHEMY INSITITUTE (563-2655), 237 Hatchville Rd., E. Falmouth. Open Sat. through Sept., noon-4:30 p.m. Admission \$3, free for children and members. Hour-long workshops and tours of working demonstrations in food and energy self-reliance, including intensive gardening, windmills, solar greenhouses, fish ponds, and permaculture orchards. Self-guided tours Mon. Fri., 10 a.m. 4:30 p.m. Aug. 8:

Cape Cod Day. (Closed Aug. 9.)

OLD STURBRIDGE VILLAGE is always an excellent getaway, with all manner of activities relating to colonial life. For directions, admission informations and the second of the second mation, and specific events, call 347-3362.
"LOWELL'S MILL GIRLS." a 60- to 90-minute walking tour at Lowell National Historical Park.
"MILLS. MILLS." a 90-minute walking tour, presented each Tues.-Thurs, at 10:30 it the State Heritage Park Headquarters at lack Building of Shattuck St. All these the Mack Building of Shattuck St. All these tours are free: call 459-1000 for more infor-

HERITAGE PLANTATION OF SANDWICH is a museum of Americana on 76 acres of gardens and trails featuring thousands of Dexter rhododendrons. With the Shaker Round Barn, the Military Mu-

ECTURES

NOTE: lectures are free, unless otherwise noted. FRIDAY/7

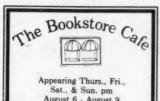
'TOBEY'S MURALS." a talk by Lucretia Giese, doctoral candidate at Harvard University, a presentation of Art Sandwiched-In, the lunch-time series presented at the Institute of Contemporary Art each Fri. at 12:15 p.m. Admission is free for members, \$1.50 for non-member adults, and 75 cents for non-member students and elderly persons. Call 266-5152 for further details details.

THE FORD HALL FORUM, Sun. evenings at 8 p.m. at Northeastern, 360 Huntington Ave., Boston

LECTURES AVAILABLE from Massasolt Commun ity College's Speakers' Bureau. Call 588-9100, ext. 119, for information.



ARTABOUT, a new summer arts festival, is being held in Pittsfield through Aug. 30. For details on specific events, call 413-445-5006.
GEORGES ISLAND BARBECUE sponsored by LesContinued on page 34.



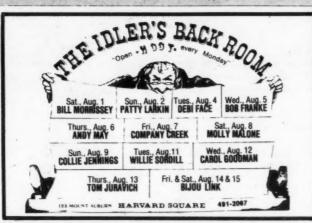
Appearing Thurs., Fri., Sat., & Sun. pm August 6 - August 9

COLLAGE

Ge ELIOT LOUNGE

SUZANNE PEREL Sun Aug 2 Mon . Aug Thurs Aug 6 Fri Aug 7 Sat. Aug 8

CLUBS



MISTER MFNASTY'S No Cost Parking

Wed., Aug. 5 HICKORY WIND

Thurs., Aug. 6

BLOW THE BARREL - 8 PM

JOHN COSTER

& THE MEDICINE BAND

Fri & Sat., Aug. 7 & 6

WIDNIGHT

RAVELER

ra. Set.. Aug. 13-15

COBBLE MOUNTAIN & SOUTH PAW

This is Boston
Country at its Best
WDLW HOST

Jim Murphy

BLOW THE

BARREL - 8 PM

XIUM DRIFT

BATTLE OF THE BANDS

JAZZ AT THE WILLOW

MADNESS THE FRINGE JEFF HARRINGTON CHRIS MCDERMOT SWEET POTATO WIND FERNANDO ARNO

The Ranch House

ri. & Sat., Aug. 7 & FAMOUS STRANGERS

THE PLACE FOR RIBS
RESTAURANT & LOUNGE
43 Stanhope St., BOSTON
266-2929
(one block from Hancock building)

SONNY STANTON JAZZ GROUP returns!

Friday & Saturday Nights Dancing 7:30 pm LIVE MUSIC - PROPER ATTIRE



 TONIGHT THRU WEDNESDAY

PANACEA

THURSDAY THRU SATURDAY

ISLAND



Sat., July 31 THE **CREAMERS**

Fri., & Sat., Aug. 7 & 8

MCPHERSON STRUT

Happy Hour Daily 4 p.m. 'til 8 Free Hors d'oeuvres

Thursdays **Latin Disco Night**

Fridays 4-8 Doctor Dave's **Oldies Show** 50's Prices

Open on Thursday, Friday and Saturday Night 5 Days Luncheons 11-5

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293 COMMERCIAL STREET BELOW THE TOWNHOUSE PROVINCETOWN 487-0295

LAKE TO LIVE Music

1270 BOYLSTON ST OPEN WEDNESDAY NIGHTS

Wed., August 5 one show only, 10 pm

RICHARD NOLAN AND THIRD RAIL

THE GRAPHICS

437-1257



BOSTON'S BEST LIVE RICK

from Brooklyn, 1 speedi SOMEONE & THE SOME BODIES
THE OUTLETS

Wednesday 8/5

DANCE PARTY THE GLUONS THE HI-BEAMS **JAGUAR**

Thursday 8/6 IMAGE THE DAUGHTERS

THE SODS Friday 8/7 BRORYLSKIRA * SHRAPNEL *

FUTURE DADS Saturday 8/8 The Atlantics THE ORBITS

THE SHAKE Wednesday 8/12

\$2 cover \$1 drinks

Nu Muzik **DANCE PARTY** THE JACALS

PROLETARIAT THE ALLEY BEATS

Coming Soon!

PRIVATE LIGHTNING - Aug. 14 KILLING JOKE - Aug. 15 BLACK FLAG - Aug. 22

25 NECCO ST. BOSTON

QUINTET
HAPPY HOUR
PRICES ALL NIGHT
JAZZ NIGHT
THE HOT HEADS FEATURING HEIDI

Comm. & Mass. Ave., Boston 262-8823

WE'CH presents

Wed., Aug. 5th From Montreal Stiff Recording Artists

MEN WITHOUT HATS

13 Landsdowne St. 262-2437

SQUARE

LADIES INVITED

Sat., Aug. 1 PETER DAYTON BAND Sun., Aug. 2

11TH HOUR **BLUES BAND**

CHASE STREET RHYTHM BAND

STEVE GEYER BAND

FAMOUS STRANGERS Thurs., Aug. 6

PLANET STREET or THE JACKALS

Tues., Aug. 1 NIGHT TRAIN 88 Queensberry St. (in the Fenway) Boston

ORBITS THE GRAPHICS "B" STREET BOMBERS Every Sun. - 3-7 pm STAGE FRIGHT SHOWCASE 491-9672 1350 Cambridge St. Inman Sq., Cambridge

TOPSIDE NIGHTCLUB Tuesday, then Friday through Sunday STAN JR. and MAGIC MOMENTS -PORTSIDE LOUNGE Intimate Surroundings "Home to Many Wednesdays: LITTLE WALTER'S TIME MACHINE J.D. BILLY & KEN Coming Next Week TONY SPECTRA SPECTACULAR **August Promotion** Buy one cocktail, get one free every Tues. Wed & Sun. No cover, no minimum SHOW LINE INFORMATION 426-6890





18 year olds welcome with drivers license ID.

Thurs., August 6

REFR BLAST I.Q.'s

25¢ drafts 50¢ vodka drinks Fri., August 7

THE MEETINGS

with special guest THIRD RAIL

Sat., August 8

USA with special quest MOTION Fri., August 14 Special Concert

WHITFORD-ST. **HOLMES BAND**

featuring **BRAD WHITFORD** of Aerosmith

DEREK ST. HOLMES of Ted Nugent Advance Tickets \$4.00

Sat., August 15 One Night Only

MICK RONSON **YANQUIS**

Mick Ronson former guitarist of

David Bowie and lan Hunter

special guest ROADHOUSE

Tickets available at Out-of-Town, Camb • Heads Up. Law-rence • Midland Records, Metheuen Mall • Inner Ligh Records, Manchest er. NH • andHar-mony Hut. Nashua. NH • Owen's Res-

taurant, Lowel

CLUBS



Railroad Square, Nashua, N.H. Prily 40 minutes from Boston Take exit 6E off Route 3 exit to Chart House Restaurant

BLACK OAK ARKANSAS

featuring JIM DANDY Authorst Shows at 7:30 & 10:30 Tickets on sale now

JON BUTCHER AXIS

BILL



CHINNOCK Thursday, August 13
FACE-TO-FACE

Tavern Menu

open 1:00 to 1:00

Friday, August 14
FREE BIRD A Tribute to Lynrd Skynrd

day, August 15 The Atlantics with special guests ickets available at the Box Office icketron, Strawberries, Concert harge (617-426-8181) and other usual

oceancide

Mon., Aug. 3 "PUB/CLUB WORKERS

NIGHT"
FREE BUFFET 7-9 pm
with D.J. JACK MC COY

Tues., Aug. 4
OPEN BAR 8-9:30 pm

"live entertainment"

Wed., Aug. 5
HICKORY WIND

all drinks ½ price 8-10 pm

THE MIRRORS

all drinks 1/2 price 8-10 pm

Fri. & Sat. Aug. 7 & 8

The Creamers

Sun., Aug. 9

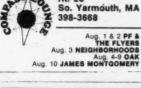
Happy Hour 3-7 pm with D.J. TAD BONVIE

8 pm LAST CHANCE BAND

AMERICAN TEEN **ATLANTICS**

Rt. 3 to Rt. 139 Marshfield

834-4931





Richard's Pub 782-6245

Thurs., Aug. 6
CHICKEN CHOKERS

Fri., Aug. 7
SOUTHERN RAIL

DOWN YONDER

ONE SINGS THE OTHER DOESN'T

JEANIE STAHL

Wed., Aug. 5 SLAP HAPPY

Thurs., Aug. 6
THE BOO BETTES

RYLES

DOWNSTAIRS Sun. & Mon., Aug. 2 & 3 MIKE METHENY **QUARTET** Tues. & Wed., Aug. 4 & 5 ED PERKINS TRIO

Thurs., Aug. 6 LUCID

HERMAN JOHNSON

UPSTAIRS

Sunday, Aug. 2 LEON COLLINS JAZZ TAP REVUE

Mon., Aug. 3
MAL WALDRON TRIO

STUART SCHULMAN

Fri. & Sat., Aug. 7.& 8

CAFE ° BAR ° 876-9330 INMAN SQUARE, CAMBRIDGE



MAG-4 THE SPIKE

Tues., Aug. 4
THE TOM CATS THE LAST ONES **ROCK HEADS**

Wed., Aug. 5 HARD TOPS THE SOLICITORS

THE MUNDANES **SWINGERS RESORT** THE LAZERS

THE MUNDANES THE STEALERS SWINGERS RESORT

THE OUTLETS THE GRAPHICS THE HI-BEAMS

> SQUAD 16 THE NUBS AYM



186 Harvard Ave. Allston, Mass. 254-9804

JACK DARLING

THE PUPPET RULERS MR. MOTO

> THE JACKALS PLANET STREET

> > THE LINES

IMAGE THE MEETINGS

Thursday, August 6 WEAPPER U.S. ROCK

Friday & Saturday, Aug. THE SATELLITES

THE SATELLITES 1st Anniversary Party Champagne Toast at Midnight

> JAMES EARL AND COMPETITION

blan and Gay Community Center, Aug. 9. Fire, utensils, and dessert provided. The Bay State sails from Long Wharf at noon; call 482-4978. "NEWBURYPORT: BRIDGE TO THE FUTURE," a nine-

"MewBuryPort: shide: To The Future." a nine-day festival, through Aug. 2. Call 465-8581 for a complete schedule of events.

SWIM-A-CROSS, a fundraising event for the American Red Cross, Aug. 7, noon-3 p.m., at the MDC Phelan pool, VFW Pkwy. in West Roxbury. Obtain a sponsor sheet at any MDC pool or have one mailed to you by calling 262-1234. ext. 273.

"THE OTHER END OF THE CORNIDOR." a 30-minute slide/tape show that examines the stereotypes of teachers as portrayed by the popular press, Aug. 4, 7:30 p.m., at the Arlington Public Library (Foz Branch), 175 Mass. Ave., E. Arlington. Call 643-0026 for more information. CRAFTMEN'S FAIR sponsored by the League of New Hampshire Craftsmen, Aug. 4-9, at Mt. Sunapee State Park in Newbury, NH. Open 10 a.m.-5 p.m. daily, with booths, demonstrations, exhibits, and lectures. Admission \$3 for adults \$1.50 for apps 12-15. Call 603-224. for adults, \$1.50 for ages 12-15. Call 603-224-3375 for further details. "SLAP HAPPY LIVE!", a live videotape project at

the Bradford Hotel Aug. 7, 8:30 and 10:30 p.m. Lots of comedy and audience participation. Tickets \$3; call 492-8793 for reservations.

URBAN ENVIRONMENT WALK sponsored by the Sierra Club, Aug. 9, 1-3 p.m. Cover government Center, the Waterfront, Boston Common, and more. Also includes an "acid-rain tour," to see what acid precipitation has done to Boston's buildings. Meet at the National Park Service Visitors' Center, 15 State St., Boston. Donation

50 cents.
CAMBRIDGE HISTORICAL SOCIETY has one-hol CAMBRIDGE HISTORICAL SOCIETY has one-hour guided tours of Harvard \$a, and Brattle \$t., each Mon.-Fri., 10 a.m. and 2 p.m.; Sat., 9:30 and 11 a.m., 1 and 2:30 p.m.; and Sun., 1 and 2:30 p.m., starting at Holyoke Center and Brattle \$q. Tours of Central \$a, at Mass. Ave. and Main St., each Sun., 2 p.m. And East Central. at Third and Cambridge Sts., each Sun., 2 p.m. Contributions \$4 for adults, \$2 for children under 16. Call 547-4252 for reservations. Tours end Sept. 15.

BOSTON BY FOOT offers walking tours of the city Tues.-Sun. throughout the summer. Call 367-2345 for a brochure. Meet on the steps of the

Boston Public Library. Admission \$4.

"MIME ON TAP." a one-hour cabaret act presented by the Boston Mime Theater at Great Hall, Quincy Marketplace, each Thurs. and Fri. at 7 and 9 p.m. through Aug. 21. Tickets \$3; call 266-8244.

GAME NIGHT, at the Blacksmith House, 56 Brattle \$1.00 per property Med. 7:30-10:30 p.m.

tle St., Camb., every Wed. 7:30-10:30 p.m. Scrabble, chess, bridge, and other games; instruction by the staff of Games People Play. Admission 50 cents.

BIKELINE FOR BOSTON-AREA COMMUTERS. To en-BIXELINE FOR BOSTOM-AREA COMMUTERS. To encourage people who are not confident bicycling in traffic to commute by bicycle, the Boston Area Bicycle Coalition has established a Bike Buddy System. Call 491-RIDE.

LE GRAND DAVID and his Spectacular Magic Company, Cabot Street Cinema and Theater, Beverly. Every Sun. at 8:15 p.m. Tickets \$4.50-\$5 for adults, \$3-\$3.50 kids under 12. Buy tix in advance. Call 927-877 for information.

in advance. Call 927-3677 for information.

MDC'S THOMPSON CENTER, designed to accommodate handicapped persons and those with other special recreational needs, is now open on a full-time schedule, through Sept. Reservations and information may be obtained by calling 361-5161 calling 361-6161.



CLASSICAL

SUNDAY/2

COMMONWEALTH BRASS QUINTET performs a con-cert of chamber music at the JFK Library Mu-seum, 2 p.m. Admission 75 cents (includes the cost of museum entry). Call 922-4558. BOSTON LYRIC OPERA COMPANY joins the BROOK-

LINE SYMPHONY in presenting a free concert. See the "Free box" for more information.

See the "Free box" for more information.

BS0, Seiji Ozawa conducting, appears at the Berkshire Music Center at Tanglewood's Festival of Contemporary Music, 2:30 p.m. Unfortunately, we don't know the exact location, but you can find out by calling 413-637-1940. We do know that admission is \$4 at the gate, except for Friends of Music at Tanglewood (for them it's free). No — walt! It's in the Shed. (Nice press release, folks.)

"ROMANTIC LIEDER." a recital by Dutch baritone Max Van Egmond, accompanied by James

Max Van Egmond, accompanied by James Richman, forteplano, 5:30 p.m., in the concert barn in Crane Estate in Ipswich. Part of the Castle Hill Festival, whose organizers will in-form you about ticket prices, etc. if you call 356-4070.

CRANE'S ARTILLERY REGIMENTAL MUSIC: a woodwind octet, performs something called "Harmoniemusik" for 18th-century military band. At 1:45 p.m. on the lawn of Hawkes House (behind the Custom House), on Derby St., in Salem. Call 744-4323 for details.

VIOLA DA GAMBA SOCIETY CONCLAVE - see the "Free box" for specifics. Harvard Chamber Orchestra — see the "Free

MASTERWORKS CHORALE CUMMER SING this evening at eight at Temple Isalah, 55 Lincoln St., Lexington, Admission \$2, \$1 for undergraduate students. Open reading of Handall-Messiah, Parts II and III. box" for when and where.

BMC FELLOWS; conducted by Theodore Antoniou, gives a chamber-music concert at 8:30 p.m. in the Theater-Concert Hall at Tanglewood. Call 413-637-1940 for ticket

MA -- see the "Free box" for details.



Geoff Bartley performs in Marblehead Saturday, August 8, at 8:30 p.m. (see pop music).

GEORGE BUTLER gives an organ recital at 8:30 p.m. at Metheun Memorial Music Hall. Admission \$4, \$1 for children. LONGY NOONTIME CONCERT — see the "Free box"

THURSDAY/6 TELEMANN BIRTHDAY PARTY/CONCERT CRUSSE.

with baroque sorts performing, 6:30 and 8 p.m. For further information, call 876-8742. EMERSON STRING QUARTET does some Bartok, Davidovsky, and Debussy, 8:30 p.m., in the Theater-Concert Hall at Tanglewood. Call 413-637-1940 for ticket information.

FRIDAY/7 HARVARD SUMMER CHORUS - see the "Free box"

SATURDAY/8

LEO ABBOTT, organist and planist, presents a classical program of Bach, Chopin, Wagner, Bizet, and Strauss works 8:30 p.m., at the Hammond Castle Museum, 80 Hesperus Ave., Gloucester. For ticket information, call 283-

SUNDAY/9

CAMBRIDGE CHAMBER PLAYERS feature Evan Paris, violinist, and David Deveau, pianist, tonight at eight at the Unitarian Universalist Church, 28 Mugford St., Marblehead. Tickets \$5, \$3.50 for senior citizens and students. Call 631-8521 for more information.

POP. ETC.

MARIAS BOYS CHOIR - see the "Free box" for

MONDAY/3

GUY LOMBANDO'S ROYAL CANADIANS and the TOMMY DONSEY ORCHESTRA play a one-night stand at the South Shore Music Circus, Cohasset. At 8 p.m.; tieckets \$10. Call 383-

DICK JOHNSON SWING SHIFT — see the "Free

DIONNE WARWICK and COUNT BASIE on stage at the South Shore Music Circus, Cohasset, at 8 p.m. tonight through Thurs., at 5:30 and 9 p.m. Fri. and Sat. Tickets \$13.50-\$14.50; call 383-

9850.

JACK DARLING in a midday coffee-house concert (11 a.m.-2 p.m.) at Gallery East, 24 East St., Boston. Call 426-1940 to find out what else

Is going on today.

DREAMBOAT leaves Long Wharf at 7:30 and 9:30 p.m., with Tom Rush and John Lincoln Wright and the Sourmash Revue. Passage \$7.50 for the first or second sailing, \$11.50 for both. Call

876-8742.

PRISCILLA HEROMAN gives an outdoor concert at Jackson Homestead, 527 Washington St., Newton Corner, at 7:15 p.m. (In case of rain, go to Aquinas Junior College on Jackson Rd.) Admission \$1,50 cents for the elderly, 25 cents for the young. Call 552-7120 for more information.

JAZZ BOAT leaves Commonwealth Pier at 7:30 and 9:30 p.m., with the New Black Eagle Jazz Band and the Queen City Jazz Band, Passage \$7.50 for the first or second sailing, \$11.50 for both. Call 876-8742.

HARVARD SUMMER POPS BAND — see the "Free box" for when and where.

THURSDAY/6

house concert (11 a.m.-2 p.m.) at Gallery East, 24 East St., Boston. Call 426-1940 for more

MITZI GAYNOR (perky) in concert at Cape Cod Melody Tent, through Sat. Call 775-9100 for times and ticket information.

18TH ARMY BAND — see the "Free box" for

CONCERT CRUISE leaves Long Wharf at 6:30 and 8 p.m., with the New England Baroque Ensemble. Passage \$4.75 for either sailing, \$7 for both. Call 876-8742.

FRIDAY/7

SAMM BENNETT performs from 11 a.m.-2 p.m. in a coffee-house atmosphere at Gallery East, 24 East St., Boston. Call 425-1940 for further

information.

REGGAE CONCERT, 9 p.m.-3 a.m., at Group School, 345 Franklin St., Camb. Appearing are (among others) Rashante Rubadub Band, Zlon Initation. Lenky Roy and the Ethiopian Roots, and Barrington Strange. For ticket information, consult Codman Square, Bakery, Washington

St.; Lion Records, 2257 Mass. Ave.; or Scorpio Records, Codman Sq.

SATURDAY/8

HARVARO SUMMER POPS BAND — see the "Free box" for details.

box" for details.

WHITE MOUNTAINS OLD-TIME AND BLUEGRASS
FESTIVAL starts today and continues through the
15th. A "wholesome outdoor family event." For information on what happens when and who and how much it costs, call 603-323-8536. GEOFF BARTLEY. songwriter/guitarist, makes an appearance at the Church of St. Andrew, Lafayette St., Rte. 114, under the auspices of Saturday Night in Marblehead. Doors open at 8:30 p.m.; admission \$3. Call 631-6623 for more information.

MELISSA MANCHESTER does a turn at South Shore Music Circus, Cohasset (actually two turns, at 4 and 8 p.m.). Tickets \$13.50; call

383-9850 for reservations.

AIR FORCE BAND OF NEW ENGLAND — check the "Free box" for Information.

OTICES

NOTE: please consult the classified ads in our Lifestyle section to discover the myriad educa-tional experiences available in the Hub. CAMERIDGE WOMEN'S CENTER hosts "Introduc-

tory," an informal discussion group each Wed., 8 p.m., at the center, 46 Pleasant St., Camb. Aug. 5: "Bisexuality." For more information, call 354-8807.

RAPE-DEFENSE TRAINING SESSION for all Somer ville girls and women who are interested, Aug. 2, 2 p.m., at the Somerville Women's Center, 38 on Sq. Child care available; call 623-9340

FAST ASIAN BOOK SALE at Cheng and Tsui, 25
West St., Boston, Aug. 3-8. Twenty percent of
sales to benefit Mass. Adoption Resource
Exchange's training and parent-support
programs. Call 451-1460 for more information.
SMALL-BUSINESS PEOPLE can receive
professional assistance free of charge at professional assistance free of charge at Boston College's Small Business Development Center. Call 969-0100, ext. 4091, for

information.

BOSTON CAMERA CLUB meets each week at 7:30 p.m. at the First Presbyterian Church, 32 Harvard St., Brookline (731-1953). Free. Call

CODMAN HOUSE (259-8843), Codman Rd., Lincommit nutse: (259-8843), Codman Rd., Lincoln, needs tour guides for the summer, through Oct. 15. Applicants with an interest or background in the preservation or interpretation of historic properties are preferred.

SOMEWHILE YOUTH PROCESSM needs furniture for its Project Away program in Ipswich. Call 625-6600 to donate.

6600 to donate.

PLAY DUPLICATE BRIDGE at the Cavendish Club, Longwood Towers, 20 Chapel St., Brookline. Tues. and Thurs. at 11 a.m., Wed. and Fri. at 8 pm. Admission \$3 per person; call 734-2230.

ELIZABETH PEABODY HOUSE is looking for volunteers to be Big Sisters and Big Brothers to youngsters 7 to 14. For information, call 623-5510.

NEW ENGLAND COUNSELING ASSOCIATES, 1166 Beacon St., Brookline, offers free introductory career-exploration seminars outlining fundamentals of job hunting. Every Mon., 7 p.m. Drop in or call 277-8986.

SUNDAY BRUNCH CLUB (527-4478), P.O. Box 245. Chestnut Hill, is an educational social club for the professional single, divorced, separated, and widowed individual. Weekly potluck brunches, programs, and social hours, as well as occasional special events; reservations nec-

MASS. FOSTER PARENTS ASSOCIATION helps foster parents, as well as children. To join, or to contribute to the organization, call 889-2952, or write MFPA, c/o Ron Tango, 252 Revere Beach Parkway, Chelsea 02150.

Parkway, Chelsea 02150.

INTRODUCTORY, an open discussion group med ing among women every Wed., 8 p.m., at the Cambridge Women's Center, 46 Pleasant St., Camb. Call 354-8807 for more information. DOSTON WOMEN'S MOSKY looking for players at all levels. Contact Cat at 894-9430.

CONCERNED UNITED BUTTEPARENTS (491-8556), a

support group for people who have lost a child to adoption, meets the fourth Sug. of each

month at 2 p.m. at the Paulist Center, 5 Park

month at 2 p.m. at the Paulist Center, 5 Park St., Boston, in the third-floor library. BEDFORD HOUSE (275-7500, ext. 560), 200 Springs Rd., Bedford, helps veterans of the armed services who are having substance-

NEW COMMUNITY PROJECTS (783-3060) encourages the concept of group living. Meets first Sun. of each month, 5 p.m., at Boston Food

Coop., 449 Cambridge St., Aliston. SUPPORT GROUPS FOR SINGLE PARENTS, open to single parents of children under 18 in the New-ton/Brookline/Wellesley and Malden areas. Call the Jewish Family and Children's Service, 235-

AMERICAN SCANDINAYIAN STUDENT EXCHANGE seeks host families for 12 Scandinavian ex-change students scheduled to spend August, 1981, to June, 1982, in Boston. Contact Charles ton, 274 Clarendon St., Boston 02116, or

hamitton, 274 Clearance of the Cartest Ann Clearange of the Cartest Announce of the Car and more. Also career cou

NOLESEX COUNTY JAIL needs volunteers to conduct educational and recreational pro-grams for inmates awaiting trial. Short term programs on a topic of your choice. Call Pam at 494-4400.

PASE FOSTER HOMES, 14 Beacon St., Room 306, Boston, is seeking people interested in becom-ing foster parents. Call 723-3420 day or night. BOSTON WETERAMS DISCHARGE UPGRADE PROJECT (367-2535), 25 Beacon St., Boston. Call for free, confidential help in upgrading unfair dis-

charges.

MENTAL PATIENTS LIBERATION FRONT (266-4846), 230 Boylston St., Boston, room 204.

Weekly Sun. night meetings at 6 p.m.

MASS. ASSOCIATION FOR THE BLIND (738-5110)

needs volunteers to help blind male adults with recreational activities; volunteers interested in learning Braille also needed. CEASE (Coalition To End Animal Suffering in Ex-

MASS. SOCIETY FOR THE PREVENTION OF CRUELTY TO ANIMALS is looking for people to adopt dogs and cats. Call 522-5505, ext. 151. — CAMBRIDGE COMMUNITY CHORUS rehearsals

every Tues., 7-9 at the Common Place, 130 Prospect St., Camb. (492-8105). BOSTON SCRABBLE PLAYERS CLUB meets each Mon. at 6:30 at the Jackson-Mann Community School, 500 Cambridge St., Aliston. Prizes, re-freshments. Admission \$1.50.

ASSAM AMERICAN RESOURCE WORKSHOP (664-2603), 27 Beach St., third floor, Boston. Open Sat. for the expression of the Asian American experience through art, culture, and history

Supporters and members.

ATION CENTER FOR INDIVIDUALS WITH DIS-ABILITIES (727-5540), voice, or 727-5236), 20 Providence St., room 329, Boston.

NEWTON AREA CETA is looking for contributions for a book which will deal with the thoughts, feelings, and attitudes of disabled individuals in their struggle to be accepted as functioning members of society. Contact Lynn McKenna or

Dianne Quigley at 964-4800.

HEARTS TOURNAMENT every month at the Boston Chess Club, 1223 Beacon St., Brookline (277-9893). Write to 36 Farrwood Dr., Brad-

ford 01830, for information.

THEATER FUND DRIVE seeks volunteers. Call 641-0648, or write 79 Hibbert St., Arlington 02174. VOLUNTARY ACTION CENTER has listings of more than 500 agencies requesting volunteers. Call 482-8370 for info.

AGASSIZ MUSEUM SHOP needs volunteers. Call

JEWISH FAMILY AND CHILDREN'S SERVICE is looking for volunteers to be friendly visitors to eld-erly people. Contact Nancy Bloom at 227-6641. Volunteers are needed to help Russian immi-

grants adjust to America. Call 566-5116.
FRIENDS MEETING AT CAMBRIDGE (876-6883), 5
Longfellow Park, Camb. Provides accurate information and a chance to talk over important issues regarding draft registration. Session meets Mon. 7:30 p.m., Tues. 3:30 and 7:30

OETRY & PROSE

NOTE: all poetry and prose readings are free un-

WEDNESDAY/5

LONI FAY reads poetry in a lunchtime coffee-house setting at Gallery East, 24 East St., Boston. From 11 a.m.-2 p.m. Call 426-1940 for

"AN EVENING OF NEW ENGLAND POETRY." by Dr. Peter Stine, 8 p.m., at the Concord School of Philosophy, on the grounds of Orchard House, Lexington Rd. For additional information, call

NE-A-POEM (492-1144) features a different poet every two weeks, 24 hours a day. CENTRAL SQUARE WINTERS' GROUP meets each Mon. at 7 p.m. at the Central Square Library, 45 Pearl St., Cambridge (498-9081). Free.

Church of Boston, 300 boys.
Free. Call 742-1538 for information.
AMERICAN FICTION DISCUSSION SHOUP meets al

AMERICAN FICTION DISCUSSION GROUP meets al-ternate Thurs. at 7 p.m. at the Central Sq. Library, 45 Pearl St., Camb. (498-9081). Free. ANT ANK (625-9090), 40 Holland St., So

ment (acc-sursu), 40 Holland St., Somer-ville, sponsors a poetry reading each Wed. at 8 p.m. Admission \$1.50. GARGOYLE magazine holds a poetry workshop every week, free, in the Harvard Sq. area. Write to: Workshop, 117 Pembroke St., Boston

02118.

MOSTON READONS SERIES reviews poems for open readings, held in downtown location. Submit 12 poems or a cassette. Send SASE to Box 831, Astor Station, Boston 02123.

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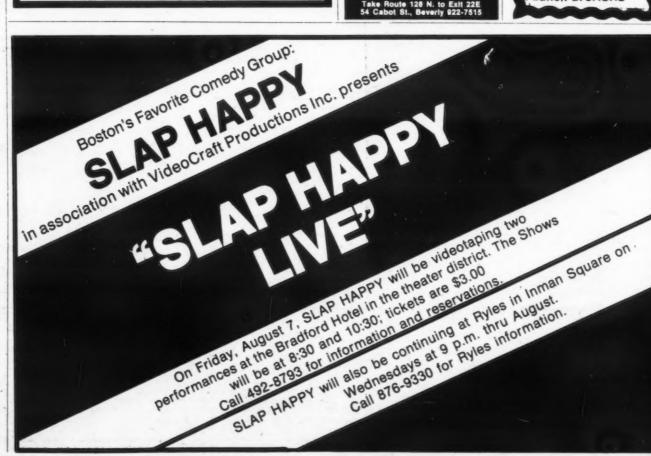
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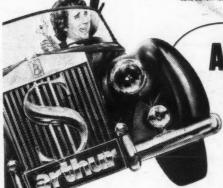
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teemplay by PAT McCORMICK and HARRY HURWITZ & MARTIN SMITH and PAT BRADLEY and FRED BAUER
Story by FRED BAUER and PAT BRADLEY Executive Producer EDWARD H. COHEN Produced by FRED BAUER

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